SANC MARCH 1

VOGUE

AMERICAN FASHIONS IN MOTION

PARIS COLLECTIONS



SHOE NEWS
STOCKING NEWS

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sudden shower—

JUST HANG IT UP!

It dries smoothly and incredibly quickly only because it's Bates new DISCIPLINED print! It releases creases . . . stays fresh and clean much longer . . . is easy and fast to wash, dry, iron . . . never needs starch . . . is colorfast and shrinkage-controlled. There never has been such a beautiful cotton blessed with so many *permanent* practical points! Ask for it, and other all-combed Bates fabrics, by-the-yard at fine stores everywhere. Bates Fabrics, Inc., 80 Worth Street, New York 13

Bates



This dress cost less than $11.00 to make

JEWELRY BY VOGUE

DISCIPLINED FABRIC®

The Very Flower of Spring



Our slim, curved yoke-shoulder suit in gray menswear flannel, exclusive for sizes 10 to 16. $175

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA



avedon photograph — mr. john hat

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this suit is for girls 5' 1" to 5' 8"... for special model-size suits for girls 5' 8" to 6' 2" write Lilli Ann

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973 market street, san francisco or 512 seventh avenue, new york

Vogue
March 1, 1952

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Vol. 119, No. 4
Whole No. 1884



George Platt Lynes

Young-Timers figure on extra-curricular fun in our Bendel Original silk shantung imprinted with "glee club girls" clustered into a small colorful pattern.

"Open" neckline . . . skirt, unpressed box pleats all around.

Navy, grey and blue grounds . . . sizes 10 to 16 . . . $45.

Young-Timers
Fourth Floor
Henri Bendel
10 WEST 57
NEW YORK 19 NY



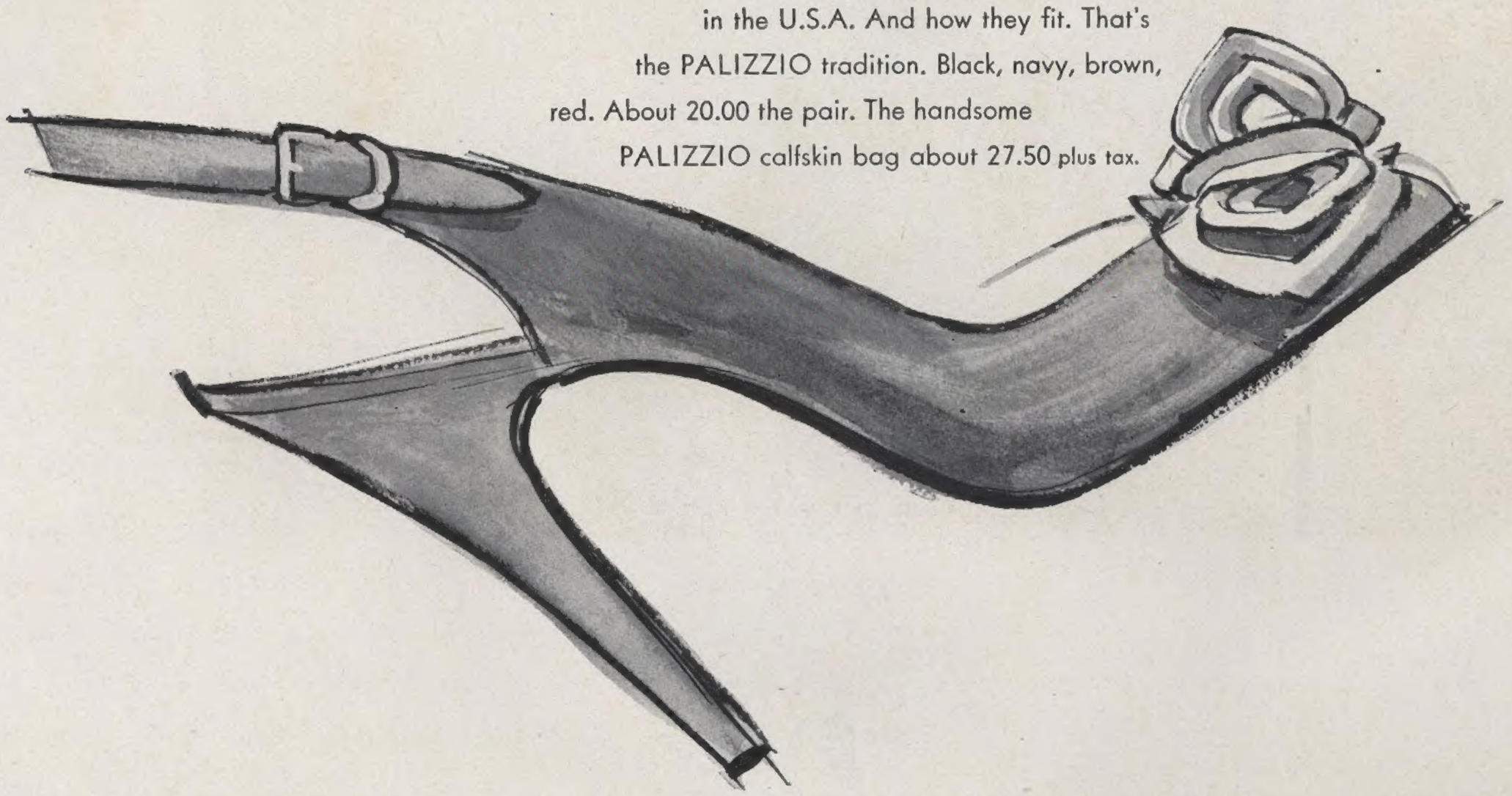
BEAUTY
IN
MODERN
DESIGN



PALIZZIO

new york

Pretty wonderful calf . . .
for all day, every day, anywhere
in the U.S.A. And how they fit. That's
the PALIZZIO tradition. Black, navy, brown,
red. About 20.00 the pair. The handsome
PALIZZIO calfskin bag about 27.50 plus tax.



THE FLANNEL WITH A FILLIP...

BONWIT TELLER



Philip Mangone's
gray chiffon wool flannel done in his famous beautifully-tailored way
...and newly softened with a navy striped gilet and cuffs.
Misses sizes 195.00 No mail or phone orders.
New York Chicago Cleveland Boston White Plains Palm Beach

HUTZLER'S
Baltimore



Maurice Rentner

takes a gentle hand with crisp yarn-dyed tissue wool . . . shapes a soft-spoken spring suit with close-to-you jacket, standoffish skirt.

Ours alone in Baltimore.



Shape— smoothed and perfected—

in the hands of the young designer, Lawrence Gaines.

His grey spring wool, 210.00—Lord & Taylor



St. Louis 1, Mo.
also Clayton and Southtown

FAMOUS-
BARR
CO.

From Jo Copeland of Pattullo . . . the cool enchantment of silk organza with its own blouse of white organdy, fabulously collared and scooped to reveal a lovely chest and throat. $195. The Costume Room.



Where a Lady steps away—*Relaxed!*

Oh, how *restful* it is to drive the Golden Anniversary Cadillac! In fact, the hour at its wheel is the *relaxing* one of the whole waking day. You just sit back and rest—and the weight of your hand and the touch of your toe do all the work. There is even a choice of driving ranges—so that you can select precisely the type of performance you want. At a flick of the finger, you can have extra power and acceleration for city traffic and mountain driving . . . or smooth, quiet, gas-saving performance for the open road.

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"Paint the
Revlon's

Not a prissy pink . . . not a sissy pink . . .



Try Revlon's New "Indelible-Creme"...
World's Creamiest Indelible Lipstick!

"Paint the Town Pink"

new sweet-and-hot pink
for lips and fingertips

Nothing pale or pantywaist about this pink! It's a slightly shocking shade that fairly whistles with excitement! Wear it tonight (and tell us sometime what happened!)

. . . it's the wildest pink in captivity!



New-Formula Nail Enamel . . . Frosted Nail Enamel
Indelible-Creme Lipstick . . . . . Regular Lipstick

Gown: Lawrence Gaines Jewels: Eisenberg Photo: Avedon

Mary Grey

HOSIERY



sun and sea colors

. . . vibrant, airy, gay—enchanting as a breath of Spring! Another dramatic example of superb color leadership from a long standing background of fashion.

Mary Grey nylons in fine stores throughout the nation.

©1952 Mary Grey Hosiery Mills, Bristol, Va.

ENKA RAYON



Ben Reig dress
in Onondaga's Crepe Adana
woven with acetate and
Enka Rayon yarn.
Bergdorf Goodman, New York
John Wanamaker, Philadelphia
Julius Garfinckel, Washington

AMERICAN ENKA CORPORATION
206 MADISON AVE., NEW YORK 16, N. Y

the color is

Fathom navy

PACIFIC
Craft Fabric
100% WOOL

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the fabric is random-ribbed TASIA—100% worsted

Pacific's fresh and lovely series of Seascape Tones gives us an important new navy—deep and vibrant. HARRY FRECHTEL does a beautiful Fathom Navy suit in Pacific Mills' 100% worsted random-ribbed ottoman, Tasia*—its frosted, textured look, news in itself. Also in Pebble Beige, Current Blue. Sizes 10 to 18, in better suit departments. Write to Pacific Mills, Dept. V-3, 261 Fifth Ave., N. Y., for the name of the fine store nearest you.

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Lingerie by Luxite



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from an old brand friend:

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"Live-Knit" nylons



***Luxite "Live-Knit" Nylons*—In** a Chartreuse Plastic Case you'll use and use.

Not just a new brand—a totally new *kind* of hosiery—with specially created virtues of flattery, fit and wear. But Luxite "Live-Knit" nylons need living with, for sheer appreciation. So won't you enjoy this utterly *new* experience in nylon, soon? In 15-denier, in a Continental Colorama of costume shades, at $1.65 and $1.75 per pair.

Exclusively Luxite: • **Beautility Finish**—*lasting beauty; more snag resistance* • **Show-Toe** • **Fine Line Seam** • **Stretchway Top** • **Contour Heel**—*for perfect ankle fit* • **Accurately Proportioned**

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clip

For an anniversary, a
birthday, or a moment to
be remembered, a diamond
clip or pin is a loving tribute that
lives through the years. Its shining
beauty is enchanting and eternal...
and its value, too, endures. Your selection
may be modest—a small precious metal clip
or pin with a single diamond, for under $100
...or majestic—a diamond cluster, for over $1000.

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Howard Greer in New York only at Jay Thorpe

HAT BY TATIANA OF SAKS FIFTH AVENUE



EVOLUTION OF THE TWEED COAT: Ben Zuckerman's far cry from the tailored category of tweed—this coat that floats like a bouffant frock! '52 points: the no-collar, the textured black and white with something red and rustly inside. Sizes 10 to 16. Coat Collections.



THE SHOE OF '52: S.F.A's exclusive versions of the shoe that starts with a strap, any width, and often stops right there. All in black suede, top to bottom: 32.95. 32.95. With patent piping (also in navy), 24.95. 22.95. With side lacing, 22.95. Shoe Salon.

PHOTOGRAPHED IN BERMUDA

AMERICA TOURS the world in the suit that even looks expensive in its passport picture...that *is* expensive in everything but price. The Handmacher that reflects your own good taste in the look of the molded jacket, the touch of contrast-trimmed collar, cuffs. Just $75. In flannel, worsted or Miron's Groslaine, in misses' and junior sizes. At one fine store in your city. For its name, write Handmacher-Vogel, Inc., Dept. V3, 533 Seventh Avenue, New York 18.



AMERICA LIVES IN HANDMACHER SUITS



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Vicara®, *THE LUXURY FIBER,* lavishly endows this lacy tweed with soft, fluffy resilience of texture. By blending cloud-soft Vicara with wool, Continental Mills has created a fabric that's beautiful to see, tempting to touch and gloriously comfortable to wear.

You'll love it in this smartly-styled LoBalbo topper.

At quality shops everywhere.



Vicara, the luxury fiber in better fabrics, is a product of Virginia-Carolina Chemical Corporation • Fiber Division • Richmond, Virginia

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Views of our Pasadena Store



BACK-BUTTONED SPENCER JACKET
NEWEST OF REMOVABLE COVER-UPS
OVER A DEEP-DÉCOLLETAGE DRESS
WITH BILLOWING SKIRT.
IN IMPORTED LINEN, VELVET TOUCHED.
SIZES 10-16. BLACK, OXFORD GREY
AND NAVY 85.00.

Peck and Peck



Palumbo

Purely Peck and Peck . . . Spring checks, fit as a fiddle!

Reefer reflections . . . with new notations on checks. Our superb coat takes the initiative with the latest turn of a flip-collar . . . the latest turn of a flare.

In navy and white or black and white worsted, sizes 10 to 18, 69.95

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Juilliard®

woolens



Superlative new Master Fabric*
by Juilliard . . . beautiful SHAN TWEED,
subtly patterned worsted with silken slubs.
The suit by Philip Mangone, at all Bonwit Teller
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*Master Fabric
91% WOOL 9% SILK

because... "fine fabrics
are the foundation
of fashion"®

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HAT BY JOHN FREDERICS

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is the

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no substitute for Celanese*

A C E T A T E . . . . . .

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In this blend of acetate and worsted, Julius Werk achieves a fabric of great elegance. Rough-surfaced, deep in lustre, this fabric remains crisp and unwilting because it contains acetate. Shown here in a beautifully manipulated dress and matching coat from the Joseph Halpert Collection designed in America by Jacques Fath. Leading mills everywhere use acetate to achieve their most distinguished fabrics.

In beige or navy, sizes 10 to 16.
Ensemble about $200. At Lord & Taylor, New York;
Julius Garfinckel & Co., Washington, D. C.; Bonwit Teller,
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For other stores see the Buying Guide.

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She loves luxury . . . but she's also highly practical. That's why she sleeps in Utica BEAUTICALE sheets. They're heavenly soft, smoother than ordinary percales . . . yet they wear longer. Utica-Mohawk spins only the finest combed cottons for the strong, lasting weave that makes BEAUTICALES such a wise investment. If you appreciate quality, are particular about value . . . *you'll* choose BEAUTICALES, too. *Regardless of price, you can buy nothing finer.* Woven by the makers of the famous Mohawk Combed Percale, Utica Nonpareil, Utica Muslin, Mohawk Muslin, and Hope Muslin Sheets and Pillow Cases.



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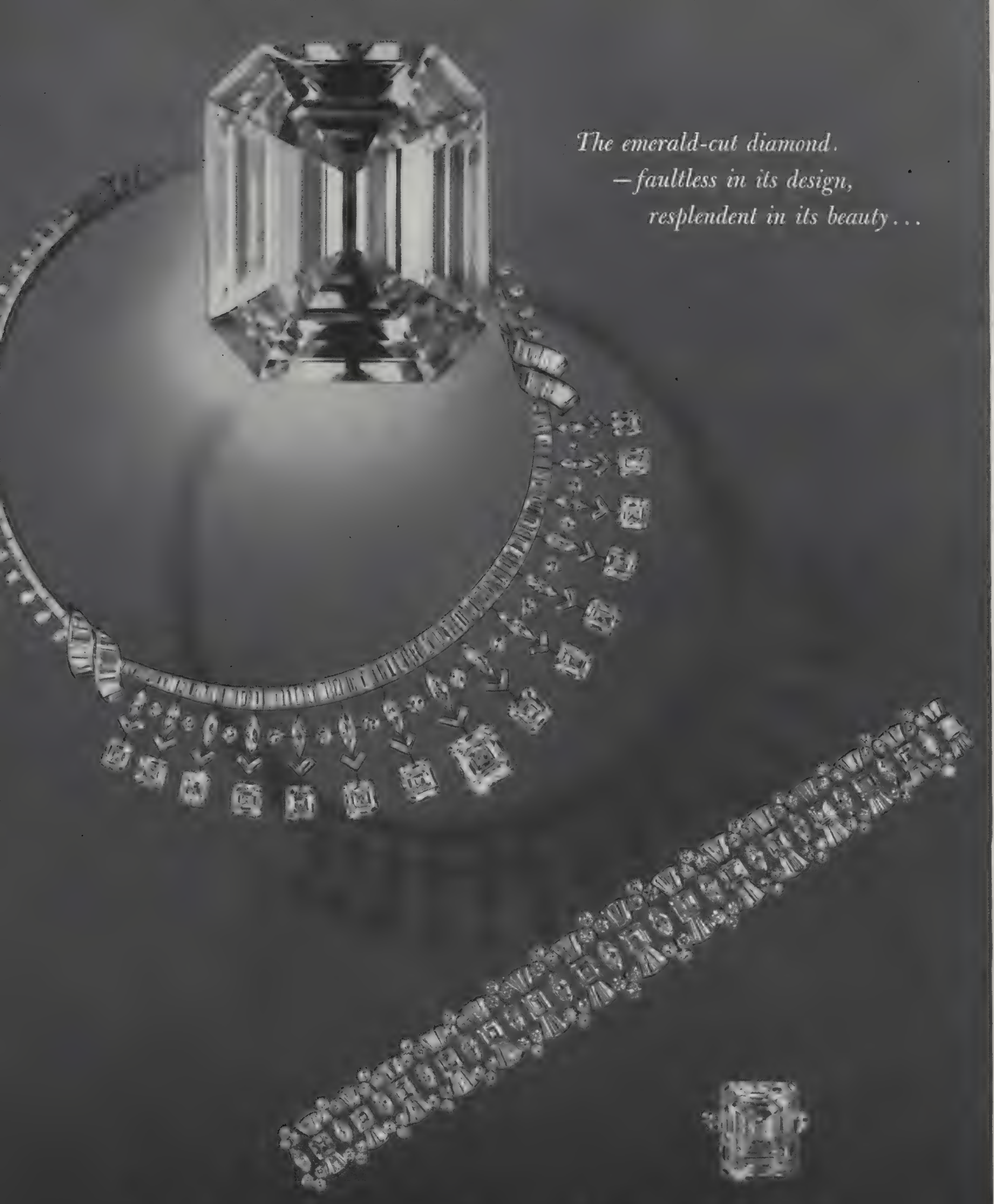
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The emerald-cut diamond.
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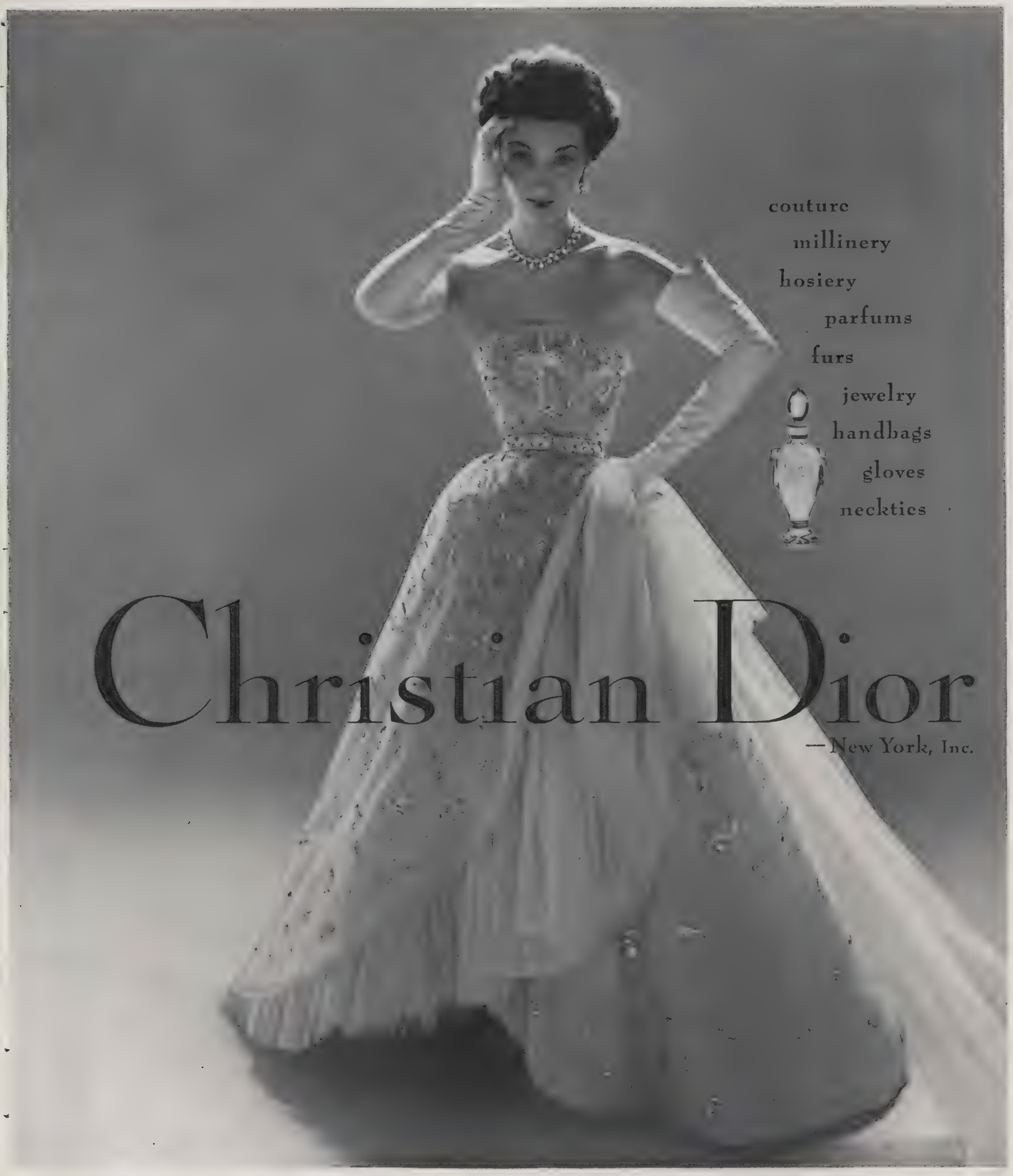
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fresh approach to cool, lovely, lasting color

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new Mint Stick by **HARRIET HUBBARD AYER**



A clear, bright, wonderful red . . . with cooling, soothing mint flavor for added attraction. There's Mint Rose, too, if you prefer a pretty pink. Both Mint Sticks in Ayerfast indelible for a smooth, lustrous, indelible impression. Mint Sticks, each 1.25 plus tax. At leading cosmetic counters everywhere.

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390 PARK AVENUE, NEW YORK 22

refreshing lipstick news by Ayer



PARASOL BY JOHN FREDERICS



Jantzen®

gilds an enchanting print on fine
white Sanforized cotton broadcloth to make
"scheherazade", a heavenly swim-or-sun suit
with matching skirt, marvelous Jantzen
"Crinkelastic" in strategic places...
suit 14.95...skirt 12.95...at fine stores.

Jantzen, Portland 14, Oregon

GIVE YOUR LEGS A NEW

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Nylon Beauty Finish

in Sculptured Proportioned

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LOVELY PROPORTIONS IN SCULPTURED

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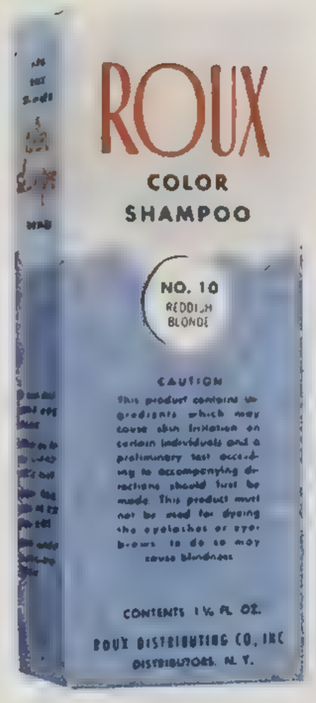
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Secre-Seal beauty finish brings you clear, true longer-lasting colors . . . greater comfort . . . longer wear.



WHY BE GRAY?

Today it's so swift and simple to have shining new haircolor, and the younger look that goes with it! Roux Color Shampoo treatments color every visible strand...gray, faded, dull...in *just minutes*. And with supreme loveliness, for there's no more *natural-looking* haircolor than Roux (that's why professional beauticians use more Roux than all other haircolorings combined!) So don't tolerate gray strands that scream "old"... be your original shade again, or a flattering brighter or darker one, with *dependable* Roux Color Shampoo. Ask your hairdresser.



ROUX

COLOR SHAMPOO

EASY AS 1-2-3 THIS "SHAMPOO" WAY!

1. Coloring mixture poured right from bottle—a FINGER application.



2. Same with the ends. No combing. No paint brush.



3. It's shampooed. And THIS color won't wash out!



PROFESSIONAL COLORISTS USE MORE ROUX THAN ALL OTHER COLORINGS COMBINED

Use according to directions.

Jewels by Cartier.



In a fine worsted ribbed fabric by Juilliard.
Sizes 10 to 18. About $75.
Prices slightly higher west of the Rockies.
At one leading store in your city.
The House of Swansdown, Inc.
500 Seventh Avenue, New York 18

KEEPS SHAPE WITH ARMO
HAT BY JOHN FREDERICS



pettiskirts! pettiskirts! pettiskirts!

Only by

Vanity Fair

A fabulous collection of
pretty pettiskirts in Vanity Fair's
own superb nylon tricot.
Pleated. Printed. Slendered. Flared.
With filmy nylon net. With lovely nylon lace.
For every taste. In every clime. From $3.95!
left: #6-15-33 at $16.95.
center: #3-15-29 at $10.95
right: #1-15-20 at $19.95

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DELMAN INTRODUCES THE "CLEOPATRA"...THE SIREN SANDAL.

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fit and freedom
fit and freedom
fit and freedom
At last! A foundation that molds you, holds you...yet feels comfy as a second skin!
Designed by *Wispese* in breeze-weight nylon and Firestone nylon-covered elastic yarn...it sits-stands-stoops-stretches with you; gives wished-for fit and freedom! Girdle and pantie styles...with *Wispese* famous magic waistline control. Firm front panel banishes tummy bulge! At better department and foundation shops everywhere.
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The important costume
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CAROLYN*

corsage fashions

Carolyn nominates these suits
as fashion prize winners —
for Spring performance par excellence.



left: Smartly yoked in Forstmann Milateen. Navy, black, and beige. About $100.

center: The new permanently stitch-pleated umbrella skirt and jacket in Pacific Verdona Crepe. Yarn-dye grey, navy, Narragansett blue. About $85.

right: Satin bound and jewel-touched in Juilliard Planateen. Black and navy. About $85.

Sizes 10 to 18 — by **RUBIN-FELD**

*Who is *Carolyn*? Carolyn is a famous fashion organization. Each month they survey all the important fashion creations, selecting only the most outstanding in design and in value to bear the Carolyn label. Carolyn fashions are sold exclusively in one smart shop in each city. Write to Carolyn, 128 West 31st Street, New York 1, N. Y. for the name of the exclusive Carolyn shop in your nearest city.

Marquise

ORIGINALS





TEXAS TAN . . .

new color excitement for Spring . . . inspired by the rich earth-tones of Texas' . . . magnetic new hue with a quick affinity for every basic color in your Spring wardrobe! Choose Texas Tan in these so new Marquise Originals, crafted with loving care in the smoothest, softest calfskins. 12.95

. . . other Marquise Originals 10.95 to 14.95

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company



harvey berin does a superb dress of imported grey woven dot flannel. 89.95 exclusively for

JOSEPH MAGNIN

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"she knows Botany"

HAT BY JOHN FREDERICS

LOOK FOR THE BOTANY BRAND
LABEL ON PRODUCTS FOR
MEN, WOMEN AND CHILDREN

"BOTANY" LABEL FABRIC

"BOTANY" IS A TRADEMARK
OF BOTANY MILLS, INC
REG. U S PAT OFF.
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BELLCIANO, too, knows "Botany" Brand Kitten, fine monotone tweed, and Drurylaine,® a worsted rep.
Here, he effectively combines nubby texture and smooth — in "Spring Fever Blue" — both fabrics woven of fine 100% virgin wool.

A. De Pinna Co., New York • Filene's, Boston
Joseph Horne & Co., Pittsburgh • and at these stores everywhere.

BOTANY'S NEW ILLUSTRATED SPRING FASHION BOOKLET IS YOURS FREE
• JUST SEND US YOUR NAME AND ADDRESS. BOTANY MILLS, INC., PASSAIC, N. J.



the color news

is "Echo Taupe"

the texture news

is sheerer looking

NYLACE

sheer sheer

Berkshire

stockings

MOST FABULOUS ACCESSORY OF THE SEASON: your legs in famous Berkshire Nylace, the stockings that never never run . . . now sheerer than ever before! Choose Nylace in "Echo Taupe." It's clear beauty for legs . . . for the fashion of echo colors in accessories. Wear Nylace 30s for day . . . Nylace 15s for evening.

ECHO COLORS ARE TODAY'S COLOR-EXCITING WAY TO ACCESSORIZE. START WITH BERKSHIRE STOCKINGS IN "ECHO TAUPE" . . . THEN ECHO THEIR RICH TONE WITH PETAL-SHAPED MINK SCARF. SOUND A BEAUTIFUL BLUE NOTE WITH SILK SHANTUNG BLOUSE, AND DO A PROGRESSION OF BLUES-TO-FUCHSIAS . . . BRIGHT NAVY BAG, INSTEP-TIE SHOES, FUCHSIA KERCHIEF, SPARKLE SPRAY OF COSTUME JEWELRY, RIBBON SCARF, VIOLET NOSEGAY . . . ALL RE-ECHO THE RANGE OF FUCHSIA-BLUES. ALL FROM THE FANTASIA SHOP, LORD & TAYLOR.



GRACIOUS LADY
OR GLAMOUR GIRL

in this stunning
scroll motif jacket dress

Sunbacked for glamourous summer strolling or dancing . . . the fitted bolero jacket lends a gracious touch for entertaining. Fine Gloralyn rayon linen with white embroidered waffle pique trim.
10 to 20, 10½ to 20½.
Black, brown, green, navy.
About $17.95

Georgiana

at these fine stores, or write.

MARSHALL FIELD & COMPANY . Chicago
GEO. INNES CO . . . . . Wichita
L. S. AYRES & CO. . . . . Indianapolis
FILENE'S . . . . . Boston
MEIER & FRANK . . . . . Portland
[illegible] . . . . . [illegible]

Tabin-Picker & Company
4119-57 Belmont Avenue; Chicago 41, Illinois

Here are some of the 600 stores featuring the coats:

ABRAHAM & STRAUS, INC.—*Brooklyn, N. Y.*

CHAS. F. BERG—*Portland, Oregon*

L. L. BERGER COMPANY—*Buffalo, N. Y.*

BONWIT TELLER *New York*

MABLEY & CAREW—*Cincinnati, Ohio*

FAMOUS-BARR—*St. Louis, Mo.*

GLADDINGS—*Providence, R. I.*

J. GOLDSMITH—*Memphis, Tenn.*

HOCHCHILD-KOHN COMPANY—*Baltimore, Md.*

JOSEPH HORNE—*Pittsburgh, Pa.*

J. L. HUDSON—*Detroit, Mich.*

I. MAGNIN—*Los Angeles and San Francisco, Calif.*

MANDEL BROS.—*Chicago, Ill.*

RICH'S—*Atlanta, Ga.*

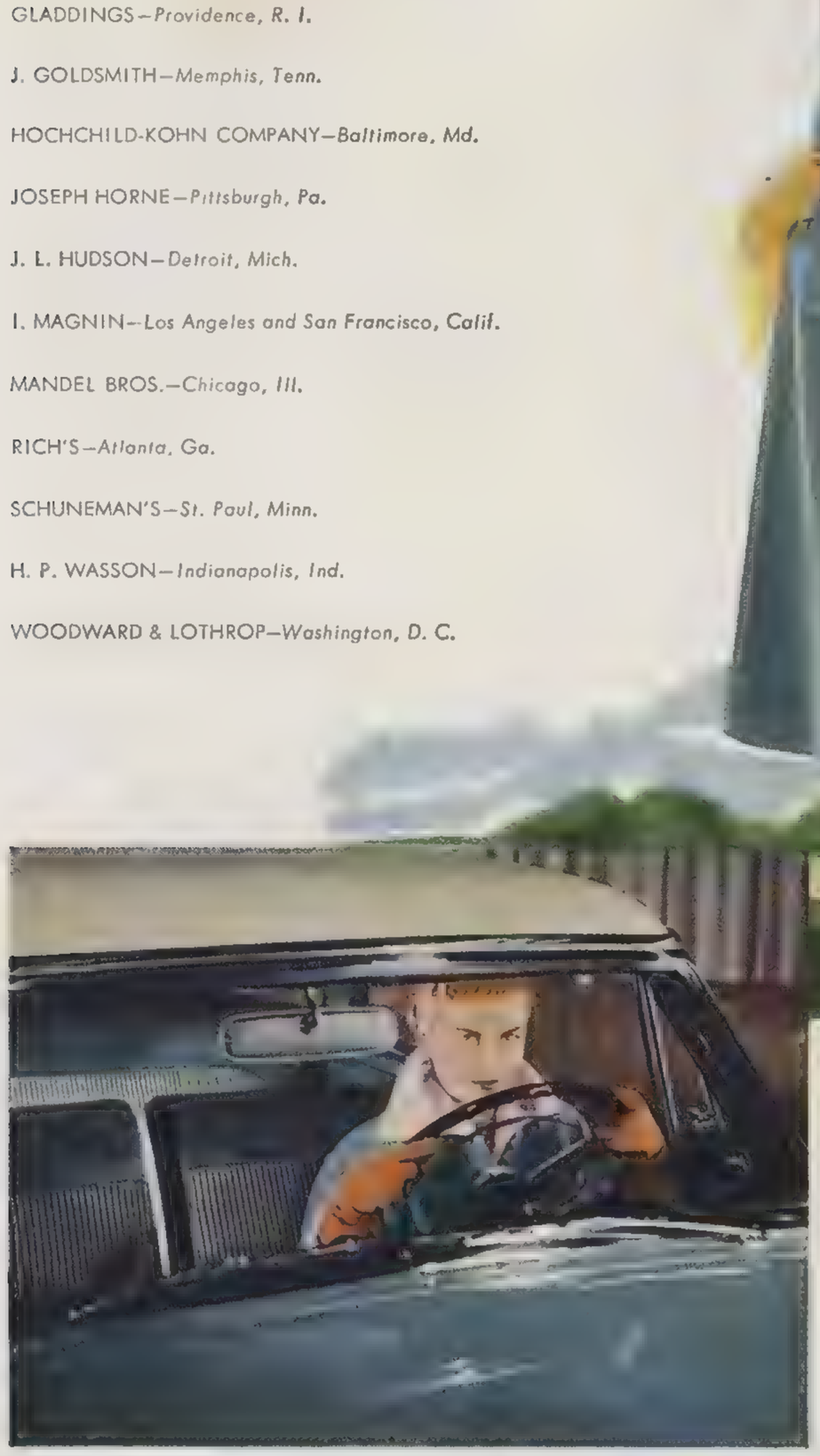
SCHUNEMAN'S—*St. Paul, Minn.*

H. P. WASSON—*Indianapolis, Ind.*

WOODWARD & LOTHROP—*Washington, D. C.*

Fashion looks at motoring—

and brings you its newest idea MOTOR-MATES



Mistress and motor are perfect complements in glamorous Candalon fabrics.

The ultrasmart companion coat that matches the new 1952 Ford Victoria—inside and out!

This very, very swagger coat was actually inspired by the Ford Victoria. The two-tone outer colors are identical in coat and car; the coat lining is *precisely* the same pattern and tones as the nylon upholstery.

The fabrics differ, naturally. Motor-Mates is cut from Kalakina, the softest all-worsted fabric you ever snuggled into—luxurious product of Collins & Aikman's world-famous looms. Watch how eyes will widen when you drive around in your car-matching Motor-Mates!

Kalakina
ALL WORSTED
woven by
Collins & Aikman
NEW YORK, N.Y.

Collins & Aikman
210 Madison Avenue, New York, N. Y.
Fine Fabrics for 109 Years

DESIGNED BY DONALD NORRIS

MADE BY DAVE BELLSEY CO.

FORD

INSPIRED BY THE 1952 FORD VICTORIA COLORS

Motor Mates

DOUBLY BEAUTIFUL... designed by Donald Norris of David Bellsey Company . . . the exclusive new fashion trend inspired by and duplicating the entire two-tone color ranges of the new 1952 Ford Victoria. These all year round coats made of softest-soft, all worsted Kalakina, woven by Collins & Aikman looms, combine high fashion with embracing comfort.

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Shadow Wave...



the only home wave  *that needs*

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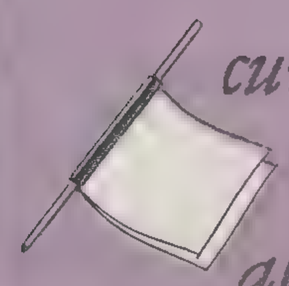
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Complete Shadow Wave Kit including French-style curlers.

no rinse . . . no timing!

The only home wave that brings new French-style curlers with end papers



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Calfskin, in a variety of colors

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Outwits nature by effectively counteracting the gradual loss of your skin's beautifying hormones. The natural estrogenic hormones in Cellogen Hormone Cream (10,000 I.U. per ounce) literally work from beneath to "plump up" dismaying lines and wrinkles . . . give skin a softer, fresher, truly *younger* look. Regular use of this noted cream can help *you* stay attractive at any age!

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ARGYLE ...*hand-embroidered eyelets...completely hand-sewn, $3.50.*

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one blue stripe
if you're small

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three blue stripes
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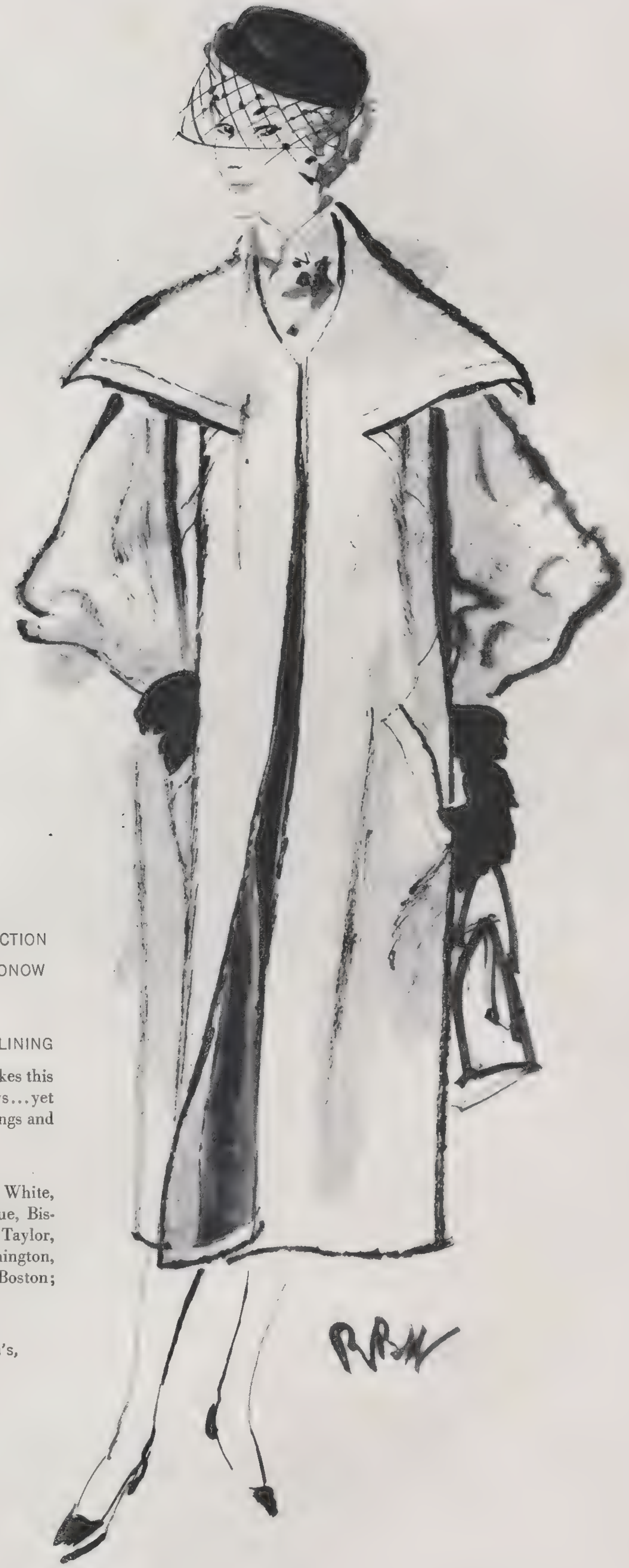
32.

...you just know she wears them!

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McCallum and PROPPER



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JEAN DESSES' AMERICAN COLLECTION
BY I. M. BAGEDONOW

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The feather-light insulation that makes this coat *light and cool* for sunny days...yet *snugly warm* for chilly spring mornings and evenings.

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For those who prefer a drier liqueur . . . the one and only Bénédictine, skillfully blended with fine Cognac. Also bottled at Fécamp, and imported for smart America's enjoyment.

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with marvelous
glove leather shoes

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Breath of Spring in "Your Hit Parade of Colors"

Heavenly shades by shaleen

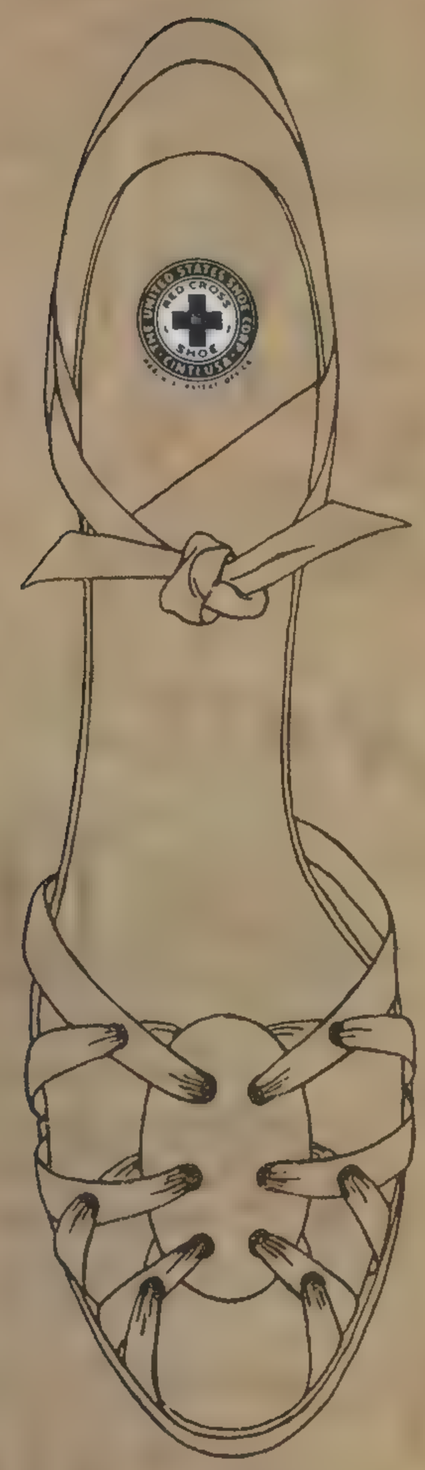
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shades, subtle and refreshing as
the first whisper of Spring.
Indisputable flattery for you in the
everlasting beauty of them.

shaleen *IT'S THE LASTING BEAUTY OF THEM*

IT'S THE LASTING BEAUTY OF THEM

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Claudine Duvivier...
Paris fashion authority extraordinary,
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from a very special series of
multi-colored shoes executed in
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Paris stresses **quality** of color, favors colors—
as many as you like—but only clear, glowing,
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Vision's charming Album of Fashion hosiery colors take their cue from the gentle fashions of the past. Truly "a vision of sheer loveliness." Made of du Pont nylon. At fine stores.

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$2.00 to $18.00

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the "forbidden" perfume by Dana

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be glad for your nylon hosiery by Strutwear . . .

reverse-knit in a new process to be velvet-dull,

extravagantly sheer, matter-of-factly practical.

For the girl with a flair...
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Fishing Fashions, bright new Peck-Mates that keep you looking fresh, un-mussed, landing a tuna or trolling a pond, because they're marked Tebilized for tested crease-resistance. Look pretty in them all summer—Tebilized on the tag means their super-fine crease-resistance lasts the fabric's lifetime. They're a beautiful blend of rayon and cotton. Wear them according to your tan. Sleeveless blouse $7.95, short shorts $5.95, Bermuda shorts $6.95, fishing cap $3.95. Printed voile blouse $12.95. At all Peck & Peck Shops.

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KID shows THREE LOVELY FACES

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Whether it's glazed, suede or crushed,
Kid Leather shows a lovely face in feminine
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Prettiest in Prim

66 GAUGE NYLONS . .

a definitely *finer* stocking

to enhance

your spring wardrobe.

Look your prettiest,

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Photographed in the Chicago Art Institute.
The Painting: "Femme Au Divan Rose" by Henri Matisse.

Photographed in the United Airlines Ticket Office, Chicago.



HERBERT LEVY DESIGNS... CLOTHES FOR AN ELEGANT AGE

Here, three lovely choices from the Herbert Levy Spring collection . . . clothes for the woman who dresses neither young, nor old, but well. Clothes planned with the same chic and flattery as clothes for the young . . . yet sized for easy, graceful fit.

Right, The going-places suit—of wrinkle-shy silk shantung. Its sole elegant detail: hand-worked arrowhead buttonholes. Navy, black, slate blue, toast or grey, 12½ to 24½, 16 to 44, about $40.

Lower left, For important dates on your social calendar . . . this graceful black or navy rayon sheer with a dramatic sweep of contrast-color silk organza, 12½ to 24½, about $35.

Upper left, A Spring indispensable . . . the dark sheer ensemble sparked with bands of fresh color on the bolero's collar and cuffs. In navy or black with grey and maize color inset, 12½ to 24½, about $40.

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Herbert Levy, Inc., 325 West Jackson, Chicago

Heirloom

THE DIAMOND LOOK BY®

KRAMER

$6.00 to $25.00 at the finest stores everywhere

Kramer Jewelry, 48 West 37th Street, New York 18, N.Y.



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IT'S NEW...IT'S *Skinner* OTTOMAN

The ribbed fabric that first launched the vogue of the small-waisted, full-skirted coat. To be sure it's Skinner's own ottoman, look for the Skinner label. And, in choosing fabrics by the yard always *"Look for the Name in the Selvage."*

Coat by Gotham Original in Skinner's acetate, rayon and wool ottoman. Available at:
Bonwit Teller, New York • Famous-Barr Co., St. Louis • A. Harris & Co., Dallas •
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Also see store listings in Buying Guide in back of this issue.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y.
Weavers of Famous Skinner Satin Since 1848



IT'S SPRING...AND WOULDN'T YOU KNOW IT?

Wouldn't you know it by the blue of the sky, the silk in the breeze... by the sparkle and verve of these springtime shantungs? And aren't you glad that Young Viewpoint designs dresses to fit *you*—if you're 5'5" or less, too small for women's sizes, not quite comfortable in misses' sizes? Like the tucked and fan-pleated silk shantung above in Gainsborough blue, honey, gray, navy. Sizes 12½Y* to 24½Y. About $35. Or the printed silk shantung at left in gray, navy or blue with white linen trim. Sizes 12½Y to 22½Y. About $40. At **B. ALTMAN & CO.**, New York • **J. L. HUDSON**, Detroit **WOODWARD & LOTHROP**, Wash., D. C. • **SAKOWITZ BROS.**, Houston • **GUS MAYER CO., LTD.**, New Orleans • **HOCHSCHILD, KOHN & CO.**, Baltimore. And other fine stores everywhere. For name of store nearest you and illustrated brochure, write Young Viewpoint Fashions, 1400 B'way, New York 18, N.Y.

*Y for Young.

Young Viewpoint



. . . created in nylon to companion
Spring's new feminine fashions

a. permanently stiffened embroidered flounces swirl from drop yoke. about $30

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c. embroidered and appliqued ruffle dances around gently flared skirt. about $11

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rhythm step

DESIGNER ORIGINALS

focus on the

FULL-DRESS PUMP

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LARRY ALDRICH

Sunday-best patent leather, a vamp of lacy nylon mesh, a wink of white showing through perforations. Beautiful shoe for the beautiful shape of Larry Aldrich's full-blown, lace-frosted silk barathea.

Follow the dotted line of white . . . the dress touch on soft, supple calfskin.

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Eyes are on *you* in your luscious, tempting DREXEL Hosiery . . . for they mould and shape your legs with a will of their own! For sheer beauty that *lasts*, discover these 60 gauge . . . as well as 51 and 45 gauge styles. In Spring's exciting Italian Fashion shades . . . *now!*

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YOUR COST... will come within a surprisingly moderate budget.

YOUR MEMORIES... rich with strange sights, beauty, excitement, fun, will hold their charm forever.

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Let your Travel Agent help you plan to visit all four islands. You can see them all at moderate cost.





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Woolens

Worumbo's pure wool flannel
in a lean, elegant suit by **Frechtel.**
At Bonwit Teller stores; I. Magnin stores;
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In *Irelin*®... guaranteed unconditionally washable ... the *Soap'n'Water* rayon that looks so much like fine linen



fagoting

rich detail



decidedly slimming in effect

White soutache braid alternates with fagoting. White buttons harmonize with the braid. Beige, pink, blue and Bermuda aqua. 14½ to 24½. about $13

All-time favorite, the classic coat-dress, looking so new with fagoting detail and precise tailoring. Beige, pink, blue and Bermuda aqua. 12½ to 22½. about $13

PEG *Palmer* *

young

half-sizes



Bodice detailed with tucks and fagoting. Neat collar disappears in back. Graceful, gored skirt. Sunny rose, enchanted green, grey cloud, lavender, 12½ to 22½. about $13

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*Reg. U. S. Pat. Off.



don't be an **e.s.s.***

switch to <u>seamless</u> stockings by Hanes

*eternal seam straightener!

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A Directory of Fine Hotels and Resorts

For further information about these listings write to Vogue's Travelog, 420 Lexington Ave., N. Y. 17

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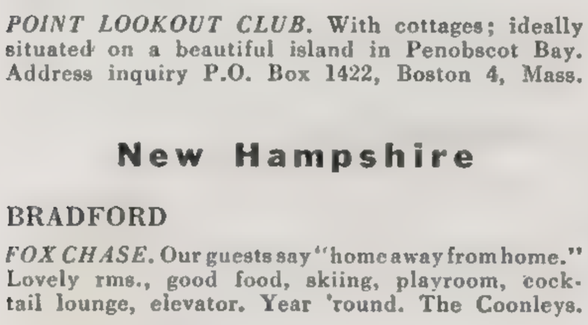
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NEW YORK CITY



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The hotels, resorts and dude ranches we recommend are: Camelback Inn, Paradise Inn, Arizona Inn, El Conquistador, Santa Rita Hotel, C Lazy U Ranch and Rancho de Los Caballeros.

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Bermuda

PAGET



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Dominican Republic

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where the sun shines brightly 365 days of the year

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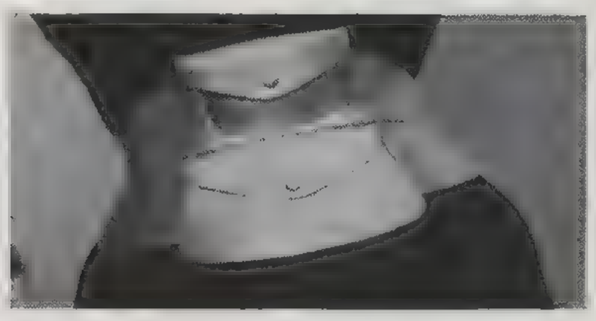
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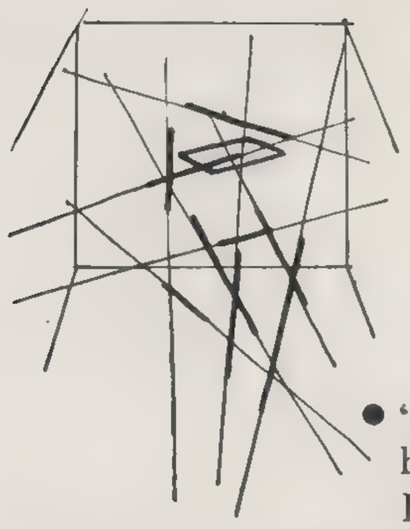
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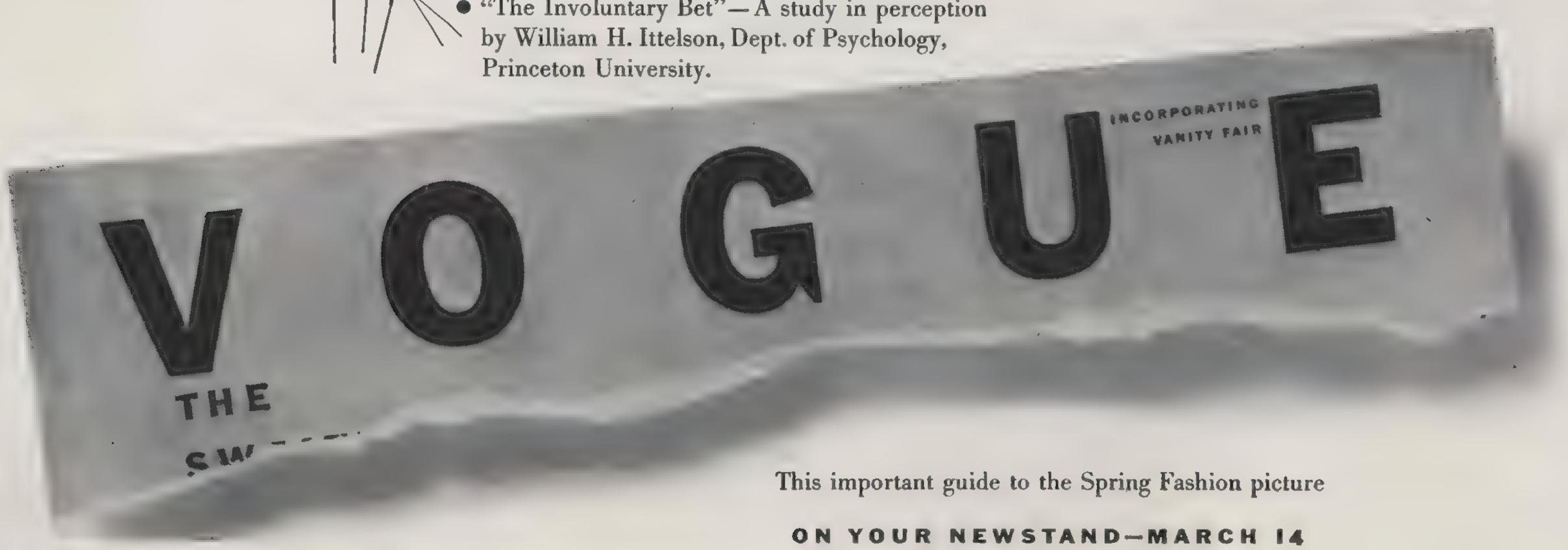
- The Coat Dress—for the Young *Nil*lionaire whose fortune is nil— whose tastes run high.
- New ideas for fashions to sleep in—lounge in.
- New Vogue Patterns—how they looked in Jamaica.

PLUS THESE FEATURES:

- Robert Louis Stevenson revival by J. C. Furnas, with new Samoan photographs by Rawlings.
- Handbook: Young Travel for next summer.
- Portable Meals—guide to the mechanics of serving all over the house.

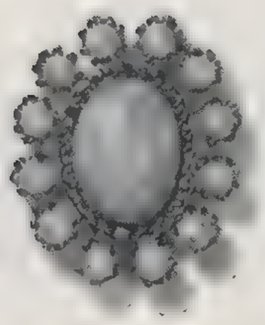


- "The Involuntary Bet"—A study in perception by William H. Ittelson, Dept. of Psychology, Princeton University.

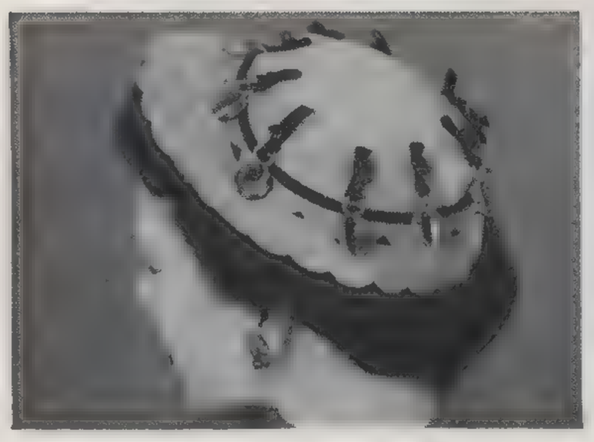


This important guide to the Spring Fashion picture

ON YOUR NEWSTAND—MARCH 14



ACCESSORIZE WITH BUTTONS



Right: GOLD METAL BUTTONS are attractively used by custom milliner Dillard Long to decorate this charming hat. This is something you can do, too. Narrow black velvet ribbon is strung through the "knocker" of each B·G·E "Originales" button, then looped into a bow-like effect, and stitched to the hat base.



Left: GLAMOROUS BUTTON JEWELRY ENSEMBLE—all done with B·G·E "Originales"—features easy-to-make button earrings, necklace and bracelet. Necklace and bracelet charmingly combine grosgrain ribbon with colored jet buttons.



Left: BUTTON "POLKA DOTS" can be achieved by using B·G·E "Originales" classic tailored sew-through buttons on good basic dress. The buttons are artistically spotted over the garment, then individually attached with wool yarn which is knotted and clipped off to stand out from the buttons.



Left: BUTTON CHARM BRACELET is made of one-of-a-kind metal buttons, varying in sizes and styles. When attached to matching metal chain, these B·G·E buttons create a real talking-piece bracelet.



Right: SPANKING FRESH PIQUE COLLAR is cleverly trimmed with washable B·G·E "Originales" buttons—that can go to the laundry along with the collar. This makes a perfect Springtime collar to wear over simple sweaters and basic dresses.



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BACK TO NATURAL—
MEN'S SILK SPORT SHIRTS

Sport shirts—for resorts now, for summer when it comes—made of silk in its natural colour. A new idea, and a good one we think, considering the high shades of resort trousers these days. All four can be worn tucked in or not, have convertible collars; all are washable, as they should be.

1. Shirt of Japanese pongee, natural (naturally), with short, just-cuffed sleeves, no-flap pockets, pearl buttons. The collar has the new shorter points. By Alfred of New York, $12.50. At Wallachs.

2. A yoke-back shirt in natural-coloured raw silk, a spongy, porous fabric. Short sleeves, twin buttoned pockets. By Izod of London, $13.50. Saks Fifth.

3. From Japan, the Jacquard silk pongee for this sport shirt by Adrian—one of his new designs for men. It has side-vents, the favoured short-pointed collar, pearl shank buttons. $18.50. Gunther Jaeckel.

4. Natural-colour Honan, a thin, crisp silk, in a shirt made by Wragge—another name that's new to men's clothes, famous for women's. Three-quarter sleeves, to roll to the exact degree of shortness preferred. The buttons are made of antique-finished metal. By B. H. Wragge, $22.50. From John Pringle.



2



3



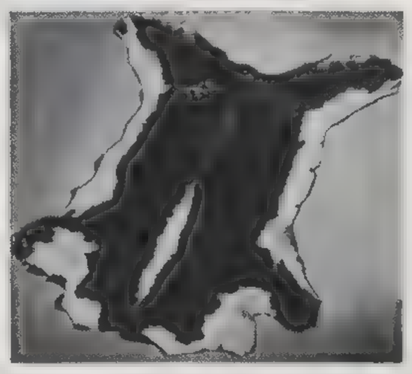
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SHOP

Everything here, chosen for its shape. Three very different straw sailors, each small and shy of the back of the head—which means it can be worn with a back-interest coiffure; can be popped on right now in spite of upturned coat collar. Three fur wraps, with news in the shape. One wonderfully simple dark dress—good background for the hats *and* the furs.



The peaked sailor



The tilted sailor



The round sailor

The peaked sailor has a delightfully uncertain brimline—after the peak, it dips sharply to one side, then shoots up in a bird-tail effect at back. Lightweight Cellophane straw in navy blue, black, white. $35.50; Cesar Rubio, 40 East 50th St., N. Y.

The tilted sailor takes a very new direction—forward and down—via an elongated front brim. One of spring's new patterned straws, a red and white checkerboard mixture of Milan and Rapallo. (Or white with almost any other colour.) $25; Talbert, 551 Madison Ave., N. Y.

The round sailor—looking the rounder because it's woven in a circle, of Swiss sipping straw. Three shades of an important spring colour—light, medium, and well-done toast. There's a broad orange velvet band around the crown. $35; Eve Tartar, 750 Madison Avenue, N. Y.



The Winged Stole

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A wonderful dress to wear under a little fur, or under one of the new pale coats: it's navy-blue rayon crêpe tissue faille, with a finely-tucked hipline, a skirt that may or may not be crinolined. At the neckline, a band of white linen, pink Shantung tabs. A dress so good it carries no age clause, Shop Hound thinks. In sizes 10 to 18. $70, from The French Shop, Stamford, Conn.

Dark background dress



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HOUND

. . . the shape's the thing

The fur stole . . . with a collar



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The stole itself, a really
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ranch mink, with pockets at the
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of mink. The ranch mink, $1,295,
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The fur cape

Moleskin in its natural
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made like a deep, double cape
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might be that the ends cross
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to button in back. That way,
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Shop Hound likes it especially
for the young, worn with just
a smitch of veil, white jewels
and gloves. Also in Burgundy,
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A particularly full-bodied
fur scarf, nice around
the shoulders of a spring dress
or suit. Reason for the shape:
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that make up the scarf are
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The fur scarf

Jays

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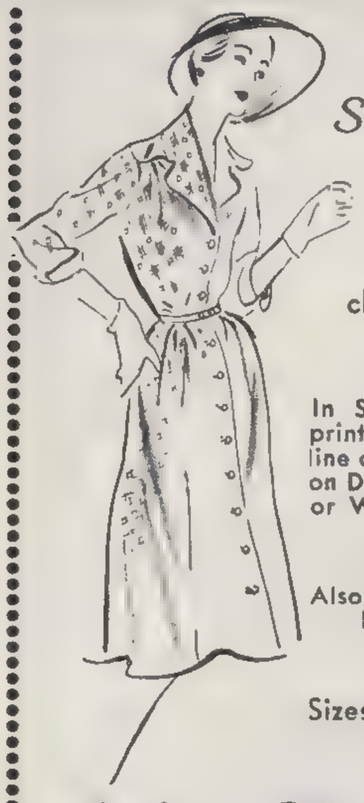
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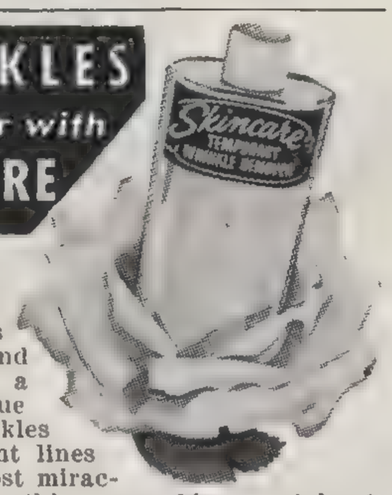
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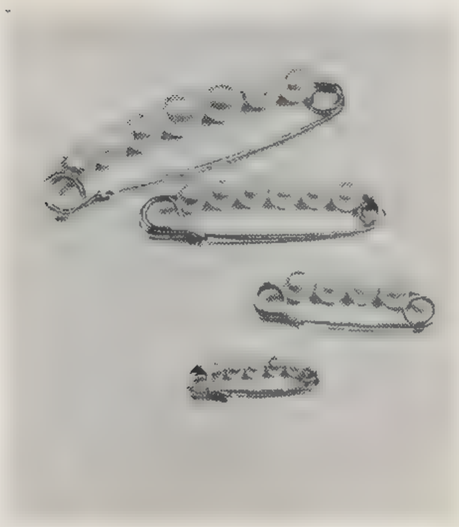
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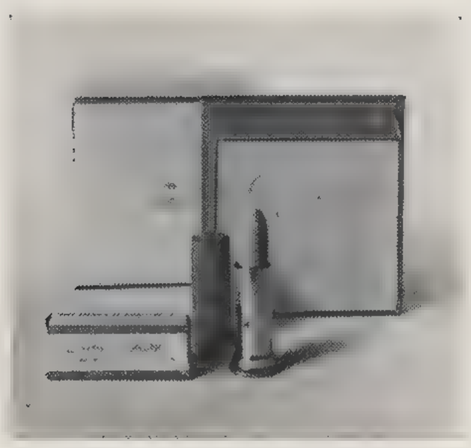
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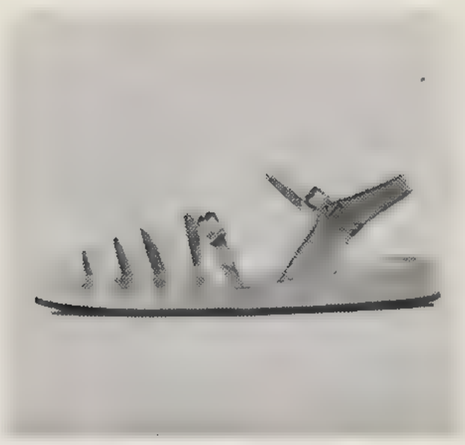
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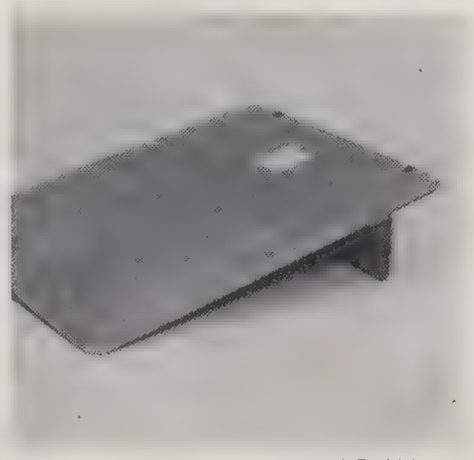
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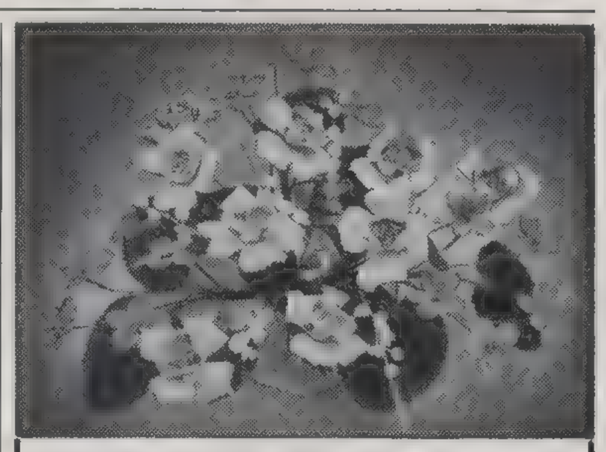
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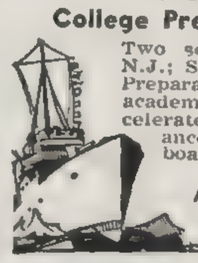
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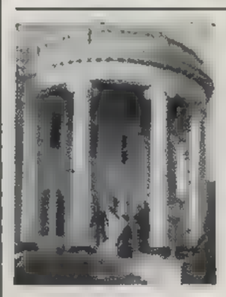
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MARCH 1, 1952

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RUTLEDGE

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French Rose
Red Flash



TWO THRILLING NEW LIPSTICKS BY

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VOGUE'S

EYE VIEW OF

PARIS:

WAISTLINES, NOT HEMLINES,

IN MOTION

Every year women wait with bated needle-and-thread: Where will Paris place the hemline? This year we can put our sewing kit away unused. The skirt is static; it's the waist that's dynamic. This is equal to an announcement that we're entering an era of extraordinarily feminine fashions. That's what always happens when designers exploit that admittedly feminine area—the waist, and French designers haven't left an inch of waist unexploited this season. There are coats with belts so high they belt the bosom (see above); jackets with buttons that mark the waist at the hipbone (see above); high-waisted dresses under low-waisted coats; suits and coats that are all waist in front and no waist at all in back; suits and dresses and coats with much waist-ier natural waists than ever before. How does a higher waist heighten a woman's femininity? Look (through pages 116-131) and see how it emphasizes the bosom. What's feminine about the long-waisted middy? Look (through pages 116-131) and mark the fact that the new middy isn't even a kissing cousin to the old. If it's not actually fitted, or not actually belted, it has a sinuous shape that subtly delineates the torso—the woman is always there by implication. *Above, left:* Balenciaga's low-waisted Oxford grey covert suit. In America, at Filene's; Marshall Field. *Above, right:* Schiaparelli's coat of raspberry wool, belted across the bosom, with a straight, flat back.

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AMERICAN FASHION IN MOTION

It has to be, obviously—we Americans are on the move every minute of the waking day. Understandably we insist that clothes, like movies, are only good if they *move*. We want skirts that can step out of an automobile without splitting their sides; sleeves that can reach for a telephone without straining their shoulders; hats that can navigate a breezy street without taking to the air; evening dresses that dance; shoes that can hurry off to town without looking laughable. That's not to say that we like to look "sensible." Certainly there's nothing gym-department about the clothes in this issue of Vogue, yet they all move as lithely as a second-storey man. There's the Flamenco heel opposite—nothing pedestrian about *its* looks, although it's the answer to a pedestrian's prayer. There's the dress with it—slim of figure but with a back-flared skirt that has a wonderful walk. There's the tilted hat on many pages of this issue—a giddy thing one would think, but put it on and feel how it grips the head. There's the five-part wardrobe on pages 108-109, some of the best spring fashion we've seen; movable?—it's designed to go by jet. There's the spring suit shown here time and time again, tough enough to stand the gaff of city existence—but to look at it you wouldn't think it did a day's work in its life. There's motion in all the best American fashion this spring, in fact—and when a fashion moves, we go along with it.

Opposite: Fashions that don't just stand and pose, fashions that move. Observe the brown and white checked lightweight tweed dress (it *is* a dress though the dark brown braid markings give it the look of a suit), the skirt swung out in back; it's a made-to-order design by Leslie Morris of Bergdorf Goodman. The shoes, Flamenco heeled, are brown calf with bibs of black calf. These, by Delman, and the made-to-order white piqué sailor, the pearl-and-gold pin, the brown calf accordion bag, and the new paler stockings by McCallum—all, Bergdorf.

IN MOTION, IN FASHION

The grey flannel town suit with the most original collar in town—a partial collar, with no revers. By Brigance of Frank Gallant; Hockanum worsted; about $119. The suit and Coblentz bag, at Saks Fifth Avenue. The suit is also at Wanamaker's, Philadelphia; J. P. Allen.

RUTLEDGE



The blond town suit (it's a warm honey blond) with some of the most original details in town—a twice-tucked jacket, its own violet nosegay, and rock crystal buttons. By Irene, in wool-and-silk Juilliard fabric; about $295. Suit and Napier earrings, at Lord & Taylor. Suit also at Filene's; Marshall Field. Gloves by Bacmo. John Frederics hat.

Moving into the fashion language:

NEW SPRING TERMS

Some of these words you may have heard already; before spring is out, you'll be saying them yourself.

Fascia: That's the name for the wide waistbands which mark the middle of the newest dresses. Sometimes they come with the dress (see opposite); other times you add them (see March 15 Vogue for a whole fascia collection in fabric, leather, and straw); always their object is to create a tiny rib cage—for the region between the breast and the waist is where the designers put the focus this season. Note: Fascia sounds Italian, isn't; it's a perfectly good English word meaning band, sash, or fillet.

Flamenco heel: The square, very wooden, inch-and-a-quarter heel that's the basis for so many smart new town shoes. As we said on page 103, it's the pedestrian's dream, though completely unpedestrian in looks. Hardly affects the length of your skirt, very much affects the length of your stride.

Plastron: Imagine a man dressed for dinner in an old-fashioned boiled shirt—that immaculate look between his black tie and his belt, that's a plastron. It's a dickey but diviner. This spring you'll see plastrons under spencer jackets (below we re-define the spencer), plastrons over plain-coloured dresses, scarfs with long oblong ends that pull through the belt and give a plastron look to sweater-and-skirt costumes. Once knights wore plastrons in gold and silver; yours will be bengaline, linen, faille, or piqué, or a plastron scarf of thin silk—or, perhaps, a plastron of brightly coloured beads.

Spencer: Came into fashion last autumn, this jacket, but we feel the definition, like the fashion, bears repeating this spring. A spencer is a short, close-fitting jacket, more shaped than a bolero which usually hangs straight. It can be buttoned or not, and some spencers knot in the centre front just like a scarf; the very latest spencers have breast-pockets. You'll see a good many spencer suits this spring and many separate fleecy spencer jackets—they're the rightest jackets for the fullest skirts.

Shell: Quite simply, the hat that's shell-shaped; often undulated, generally straight-sitting, usually made of straw to add to the shell-effect. When the shell's all to the side, we call it a half-shell.

Coat: Surprised to see this word in this dictionary? It's here because coats are moving into a new era; look at pages 112-113. This spring's coats are costumes—polished as suits, detailed as dresses.

Duochrome: A print with a two-coloured pattern—and that's practically every smart print now.

Parchment: Not paper; a kind of fabric, stiff, dry, and crackly (see it in the self-supporting dresses on pages 162-163). These spring parchment fabrics are the forerunners of a new family of fabrics coming up for summer—shiny, slippery, almost sheer fabrics that will be known as "onionskins."

Bodice: The new and better name for the new and better blouse that's shaped as smoothly and finished as beautifully as the top of a dress (see it, in its briefer version, for spring, on pages 168-169).

NILlionaire: Vogue's word for the young woman whose fortune is nil, but whose taste is exacting. On pages 162-165, some spring suggestions for her; coming soon, a special department for her.

Facing page: The fascia dress in fawn silk muslin—
easily one of the smartest dresses of the season; certainly one of the most beautiful.
One reason: the fascia, the wide, built-in band that makes the body a wand above the waist.
Another: the silk muslin, a fabric with immense motion.
The Traina-Norell dress, in Bianchini fabric, at Henri Bendel
(Bendel's "Étoile Filante" perfume could be its accessory).
Dress, also at Garfinckel's; I. Magnin; and
The Dayton Co.—which this year celebrates its fiftieth birthday.









FASHIONS FOR MOTION:

AN ANYWHERE WARDROBE IN 5 PARTS

If you'd be beautifully dressed when you're travelling, be beautifully dressed when you're not. For today there is no such thing as travel clothes per se: what's right or wrong in New York is equally right or wrong in Rome, in Rio. That's why the travel wardrobe on these pages seems to us the best one that we have ever seen. It isn't a travel wardrobe; it's a marvellously tasteful, and beautifully integrated group of clothes for a woman to invest in for spring 1952—and it makes no difference whether it goes or stays. There are five movable parts (the photographs show how they combine and re-combine): First, a navy-blue tweed coat that reverses at night to show its blond silk taffeta side. Second, a soft shirt of navy-blue wool jersey. Third, a soft skirt of the same (a blond calf belt comes along to connect this to the shirt). The fourth piece is a jerkin of blond wool jersey; you wear it over the shirt by day, and with the skirt alone and jewels and pretty slippers for little dinners (change the accessories to flat red sandals and a bucket bag and you're dressed for the country). Then, fifth, there's a blond silk taffeta evening skirt cummerbunded with raspberry linen; this, plus the jerkin, blond satin sandals, and masses of jewellery, adds up to one of spring's most elegant dinner costumes. *The wardrobe:* $650 complete and it's every cent you need spend to be beautifully dressed this spring. The clothes; the slanted felt pillbox from Tatiana's ready-to-wear collection and the travelling bag (photographed directly above) by Renée Montague—all, Saks Fifth. Wardrobe also at Nan Duskin. *The plane:* Above, left, BOAC's new Comet Jetliner, which gave Jane Derby the idea for the wardrobe. Fastest passenger plane in the world, it's soon due to make its first commercial trip (London-Rome-Cairo), flying 500 m.p.h. at 40,000 feet, high enough to see the brighter stars by daylight.



FRANCES MCLAUGHLIN







Of course they always should—move as one. But many designers are making sure they do; they're moving the dress directly under the influence of the coat; designing them together; making costumes like these. *Opposite:* The print dress under the influence of tweed—the print-dress-tweed-coat is Hattie Carnegie's newest exploit, a combination she makes for lunch, for town, for the big race meets (the coat obviously made to look marvellous on a warm October day as well). Pale, mosquito net tweed, fitted firmly to the body, and smoothed around the collar with a strip of sapphire-blue velvet. Coat, $315. The dress, white silk illusion printed with blue flowers, red raspberries, $175. These, the straw beret, and the likely cologne, "Carte Bleue," all Hattie Carnegie. Coat and dress also at L. S. Ayres; Frost Bros. Gloves by Kislav. *Below:* The print dress under the influence of a black faille coat; the one, beige silk with coin dots; the other, black rayon faille. Coat, $50; dress, $45. By Nathalie Nicoli; at Milgrim. Added: the belt.



MOVING AS ONE: COAT AND DRESS

FRANCES MCLAUGHLIN





MOVING INTO A NEW ERA: THE COAT

What's changed is the coat itself: a far, far different thing than a mere covering with buttons (sometimes it has the detail of a suit; sometimes the fit of a dress). What's changed is the attitude toward coats: they're being appreciated for their looks, not just for what they'll cover (after all, we're in coats more than we're out of them). *Opposite:* In slubbed Italian silk, the colour of heavy cream—the smart, fitted town coat with a new, lowered collar. The shape is cut in, then buttoned in (and here's something to know: if you've a fairly good figure to begin with, you're likely to find the best figure you've ever owned—in a coat that's fitted, double-breasted). This, by Ben Zuckerman, at Saks Fifth; Strawbridge & Clothier; Hutzler's. Straw beret from Braagaard. *Above:* In silk faille, the colour of pale honey—a five-o'clock turnout that's officially a coat-dress; the front panel hides a three-quarter-length Conmar zipper. By Leonard Arkin, $70, at Best's; Strawbridge & Clothier; Hudson's. White lilacs by Flower Modes.

FRANCES MCLAUGHLIN





ENTERING PRETTILY: THE FIVE-O'CLOCK COAT

Entrances, exits, entractes—these, of course, are the moments when the cocktails-and-on coat accomplishes its mission in life. And the coats coming in and out of parties, mingling in the crowds at the theatre, are prettier than ever this spring. *This page:* A five-o'clock coat in black silk faille, the fabric folded over and over at the shoulders so that it has the wrapped line of a silk stole. By Ben Zuckerman. Bonwit Teller; Sakowitz; and I. Magnin. The hat (definitely a pretty woman's hat) is black horsehair draped with stiff chiffon; it's by Braagaard. *Facing page:* The five-o'clock coat—a sweeping statement in ribbed black rayon-and-worsted; $90. Bergdorf Goodman; Woodward & Lothrop; Himelhoch's. Hattie Carnegie hat.

FRANCES McLAUGHLIN



HORST

PARIS COLLECTIONS:

FIRST REPORT

IT BEGINS AT THE WAISTLINE

The waist is what catches the eye right away. It's newly high, it's newly low, or it's both (some dresses have waists that extend from the bosom to the flank), but it's always there, always stressed, and because that's the case, fashion looks more feminine than it has in years.... There's a new French school of middies, because of this new stress on waists. Middies that are every inch a woman, fitted or belted or shaped to insinuate a fine shape beneath.... Suits are of many waists—middy suits; suits with waist-ier natural waists; waists placed low by means of buttons or band-aid straps or token belts (at Balenciaga).... Coats have waists at every altitude; some are belted as high as the bosom (at Griffe, Schiaparelli). Some are waistless, flaring at the knees into trumpet folds (at Dior); this, even in mink....When the eye is done with the waist, there are a thousand other things to catch it. New colours, new greens in strange and wonderful combinations of tones, and every shade of red and pink ever shown in a rose catalogue.... There's a revival of the really charming print—rosebud chiffon, a Japanese garden on surah, poppy-peppered Shantung (Grès, among many, makes a point of prints).... Fabrics are wonderful: alpaca for dinner as well as all day long; speckled tweeds; Dior's silk crêpes in white and pastels; elegant black silk crêpe at Balenciaga and Griffe; chiffon alone, and in combination, everywhere—particularly notable at Lanvin-Castillo and at Dessès. And for decoration, white grosgrain ribbon as far as the eye can see (much at Fath).... Many giant scarfs in white organdie—scarfs superabundant, in fact. White superabundant, in fact—white organdie undersleeves at Patou; white lingerie guimpes at Dessès; and white gloves everywhere....Newest jewels rich in colour—coral, turquoises, garnets, rubies—set in black or white enamel or the dullest silver....Polka-dot hats wrapped like head rags; Breton rollers from baby-size up; soft baker-boy berets set back on the head; many grosgrain hats; white Panama cloches; and at Fath a revival of the Garbo slouch which he shows with his new extremely swallow-tail tweed jacket over an almost unwalkably narrow skirt.... Pleated skirts present, but in minority; in sunbursts at Balmain, in crêpe at Dior—giving side fullness in several houses—below a fitted jacket at Dessès.... Evening chiffons in palest rose (at Griffe) or white or prints at many houses; evening satins in glorious pale clear colours. And evening black-and-white in chiffons and in glorified cottons at every Paris house—markedly at the youngest, Givenchy. And, at Dior in his Constantin Guys revival, black and white worn with a tiny black velvet hat.... *And in Vogue, March 15, more Paris.*

SILK CRÊPE MIDDY DRESS, *opposite,* its neck a scarf that becomes a collar for the velveteen coat. Dior does this in two shades of green (his favourite colour)—dark olive and pale absinthe. The close Dior hat, olive-green. Dress and coat at Marshall Field.





HORST

PARIS:

NEW SCHOOL OF MIDDIES

There's not a middy here that's out to revive the knee-deep middy of the 'twenties. There isn't a flapper in the lot. The new Paris middy is a runaway success because it copies the woman—faithfully. It's fitted or it's belted or it suggests there's a figure beneath. It's even sinuous; see the dinner middy from Paris, when you turn this page. These new, femininely-fitted middies have recent antecedents in America (for several seasons, now, Traina-Norell and Wragge have cut waistlines with low altitudes) ; they have a famous forerunner in Paris, too (remember Balenciaga's startling lace middy dress, completely unfitted, completely controversial—which Vogue showed last autumn?). *Left:* The unmodified middy—the waistline has one of the lowest ceilings in Paris, but because the jacket clings, it's every inch a woman. Givenchy makes this of white jersey; trailing the front, a little boa of coral branches. I. Magnin. *Above:* The true middy—but it's bluffing. In the white linen middy blouse, there's a miracle of fit (a line discovered only when the box jacket's thrown open). This is Madeleine de Rauch's. New to the middy's experience: the sleek, city-day elegance. The suit, in speckled grey tweed; at the neckline, there's a fitted band of lemon yellow grosgrain; that hat's a beret. Suit, at Henri Bendel.

Opposite: The middy-collar—the only 24-karat middy-collar among all the middies in Paris—it's very important at Lanvin-Castillo, where it appears on coats; on belted suits like this. It has the spread of a cape, it's stiffened with a quilting stitch, it's a marvellously flattering line. Pulled-down Panama hat.





HORST

PARIS: THE LOW-MARKED WAIST. Balenciaga's—the dress marked at the hipbone, again at the normal waist—an alluring, closely fitted dinner middy. Shirred and elasticized down to a harem skirt. Black silk taffeta. Hat—glazed *mousseline*. Dress, Russeks; Wanamaker's, Phila.; Marshall Field; I. Magnin; Morgan's of Canada.



PARIS: THE HIGH-MARKED WAIST. Griffe's—the dress with the soft, high waist and great femininity. A sash wraps the rib cage, goes through a slot at the bustline, and ties at that altitude in an enormous bow. The whole thing's premeditated: bosom emphasis. In white silk, black-dotted. Bergdorf Goodman.

HENRY CLARKE







These are the suits that were more than clapped for, that were bought and paid for—these are the Fords. *Above:* Dior's hit suit—grey alpaça with a faint grain of green, fairly classic and rather severe of silhouette, X-marked with buttons. Dior shows this with a greyish-green taffeta blouse, and a straw hat to match that looks like a small wicker basket. Suit in America at Altman; I. Magnin; Holt, Renfrew of Canada. *Near left:* Balenciaga's hit—his soft grey tweed suit, emphatically fitted, and furnished with his favourite new detail: buttoned bands in place of pockets. In America, at Russeks; I. Magnin; Morgan's of Canada. *Facing page:* Another best-seller at Balenciaga, this grey flannel suit that's all waist in front and no waist at all in back. When Balenciaga introduced this line last season, it was much-discussed; this season, it's repeated, modified, is (if you can wear it) a hit. (Another hit—the casserole cap, in white grosgrain.) Suit, at Henri Bendel; Kaufmann's; Marshall Field; I. Magnin.

PARIS: THE HIT SUITS



Left: Patou's big sleeve: a perfect little funnel, set in points at the shoulders. The dress, delicious, young; navy-blue alpaca filled with a white gilet. Jay Thorpe. *Directly below:* Dior's transformation dress and coat—together, a Dior summary. His way of raising the waist of a bare-topped dress: he adds a spencer jacket. His ideas about colouring: a greeny-grey very silky alpaca; the coat lined with a flower catalogue print. His means of easing a skirt: the trumpet line. Here at Marshall Field; Morgan's of Canada. *Lower left:* Dior's bandana hat: over coffee-coloured silk organdie, knotted at the back, a rippled skimmer of brown baku, angled to one side.







HORST

PARIS DRESSES: A NEW SOFTNESS

The new Paris dress is extraordinarily feminine—one way or another. In figure emphasis, in notably alluring details. *Right:* Jacques Fath's favourite new sleeve—horizontal and tucked. His favourite new skirt—hip-tucked, not narrow, not full. The dress, in grey flannel, with a new double collar. Imported by Lord & Taylor; Wanamaker's, Phila.; I. Magnin.





HENRY CLARKE

Above: Jacques Fath's—and Paris'—new fixation: white grosgrain ribbon. Here, it's tied in a bowknot under a charming roll-away collar; sewn in bands on the cuffs. The dress, navy-blue Shantung, worn with a baker-boy's hat of white piqué. Dress imported by Lord & Taylor.
Right: Dior's bosom emphasis—four pleats buttoned under the bosom; held taut through the rib cage; released to make a fairly full skirt. The dress, in navy-blue wool, at Jay Thorpe; Filene's; Holt, Renfrew of Canada.



PARIS SUITS: OF MANY WAISTS

French *couturiers* agree that the waist is the area of greatest interest this spring—but each has a completely individual approach to it.
Above: Dessès' suit waist, its position natural but its look much waist-ier—the barrel-top skirt and the tightly crisscrossed waistcoat do it. Note the sailor, under a screen of veiling; it's brimmed in front only. Suit in grey alpaca with white piqué, in America at Russeks; Blum's-Vogue.
Near right: A middy-suit in blond wool, with a blond silk necktie—you can tell it's a Balmain middy by its sunburst skirt (he uses this throughout his collection).
Facing page: Unmistakably Fath '52—the cutaway with more cut and more awayness-from-the-body than ever before, and the lowest low waist in Paris (the belt is placed an inch above the hem). In speckled grey tweed, with a grey wool skirt and white bodice, a Garbo slouch hat. Marshall Field.

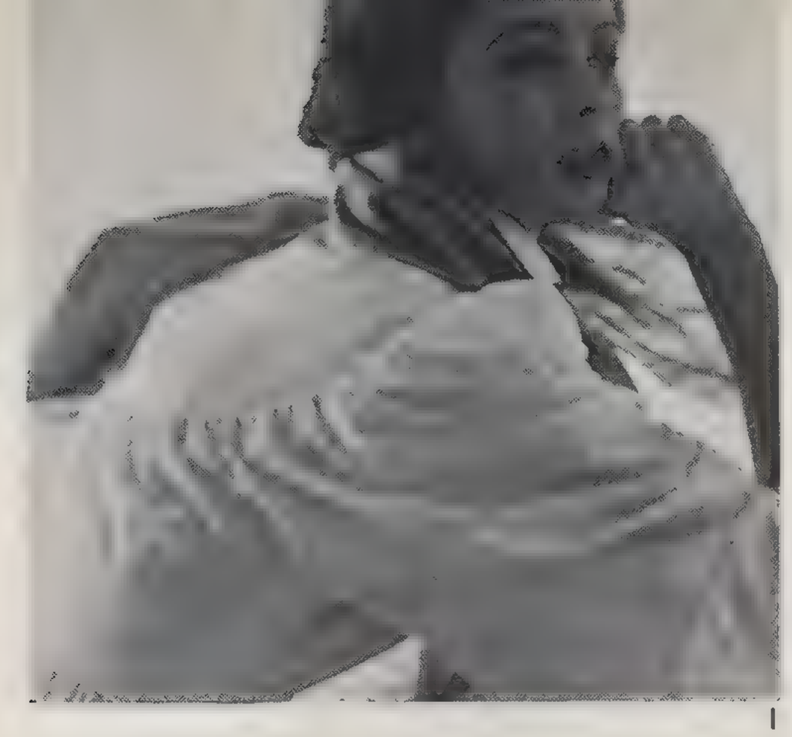


HENRY CLARKE

HORST







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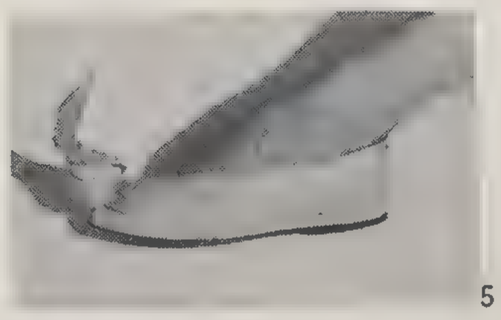
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GIVENCHY: COUTURIER OF SEPARATES



Hubert de Givenchy

One of the most news-worthy happenings in Paris this spring was the début of Hubert de Givenchy, a *couturier* specializing almost exclusively in separates, many of them ready-made, some requiring one fitting, and just a few strictly made-to-order. A young man (he is 25), Givenchy felt the young Frenchwoman's need for clothes that would combine high imagination with a low price, felt that the answer lay in interchangeables—and though his prices are not yet as low as one might hope, his imagination certainly soars. The applause at his première was loud, unqualified, and long. Important point: Givenchy is an expertly trained dressmaker; he began at seventeen at Fath, went on to work for Piguet, Lelong, and Schiaparelli.

Facing page: Deep-yoked taffeta dinner coat by Givenchy, in black, one of the two colours he uses almost exclusively—the other is white. Givenchy employs this deepened yoke in many shirts, even in some slacks.

1. A shirt that's deep-yoked; big-sleeved; of white cotton—three Givenchy obsessions. In America, at I. Magnin.

2. Big applause-getter at the Givenchy opening: this tan leather jacket with black rib knit sleeves set-in at the lowest point ever—at the waist—and worn with a grey herringbone tweed skirt, an accordion pleated turquoise Shantung scarf shaped to the shape of the head. Wanamaker's, Phila.; Marshall Field.

3. Givenchy's most splendid use of black and white—a column of white satin wrapped with a black net bathrobe coat; jet embroidery gives it the look of jewelled lace.

4. Giant Givenchy scarf—nearly everything he does incorporates a scarf, but no scarf surpasses this in size. Layers of white chiffon bordered with navy-blue satin and knotted at the neck of a navy-blue gabardine suit. In America, at Bergdorf Goodman; I. Magnin.

5. Straw slippers under the influence of a scarf—note the bandana-knot toes.

6. Black and white—Givenchy's signature even in a pale-suit spring. The black is gabardine; the white, white grosgrain.

7. *The* skirt of the Givenchy collection—black alpaca with a high, heavily stitched Flamenco waist; Givenchy shows this with a white cotton blouse, its big sleeves wreathed at the elbows with black and white Flamenco ruffles. In America, at Russeks; I. Magnin; Holt, Renfrew of Canada.



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HORST

HORST

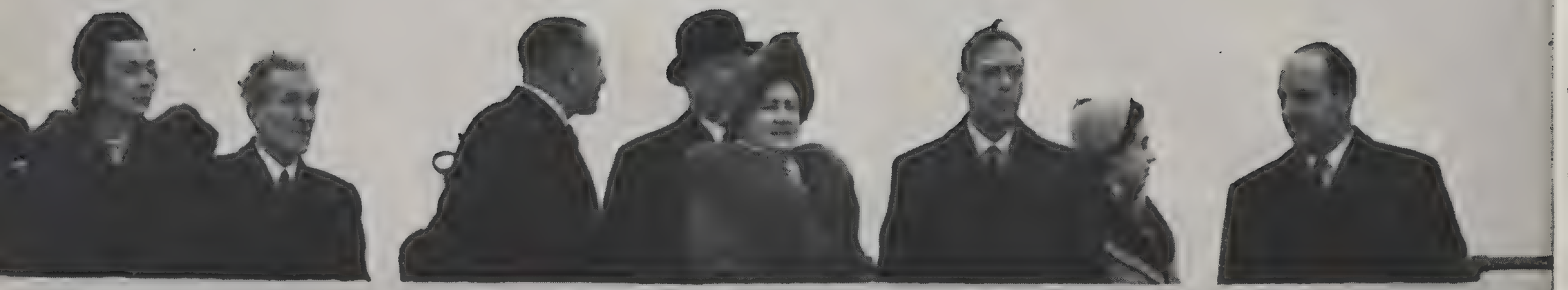
Above: From a collection that's a walking flower catalogue—Dior's most enchanting late-day costume, in rosebud chiffon. Bare-topped dress; bust-length jacket with an asymmetrical necktie; belted red faille coat lined and scarfed with the chiffon; back-set bonnet of red straw. In America at Bergdorf Goodman; Kaufmann's; I. Magnin; Holt, Renfrew of Canada. The bare-toed, bare-heeled slippers—by Perugia, for Dior.

PARIS PRINT, IN CHIFFON

THE HIGH WAIST, IN CHIFFON

Opposite: The most beautiful evening dress in Paris, Griffe's "Rose de France"—pale pink chiffon with the new high, draped waist, a draped-under skirt that sways around the woman like a rose in the wind. In America, at Bergdorf Goodman.







WIDE WORLD PHOTOS

KING GEORGE VI

1895-1952

THE KING'S FAREWELL
TO HIS DAUGHTER:
ON THE ROOF OF
LONDON AIRPORT
ON JANUARY 31,
KING GEORGE VI AND
QUEEN ELIZABETH
WATCH THE TAKE-OFF OF
PRINCESS ELIZABETH AND
THE DUKE OF EDINBURGH
FOR AUSTRALIA.
BEHIND GLASS DOORS,
BRITAIN'S PRIME MINISTER,
WINSTON CHURCHILL.

KEYSTONE PICTURES INC.

This thirty-ninth successor to the conquering Norman, William, reigned over England for fifteen of the most troubled years of her history. He leaves behind him a record unique, perhaps, among the royal heritages of England. There have been many monarchs deservedly more celebrated for strength in battle, strategy in counsel, or world influence; but there has been none, we venture to say, who leaves in the hearts of the world such a feeling of personal sorrow at his going. We mourn with many millions of others the passing of this modest, courageous English gentleman who, in his person, presented the bulwark of kingly qualities so sorely needed in a world whose only permanence seems change. George VI was not only King by inheritance, but he respected that inheritance enough to make his personal life a kingly model for Great Britain and the world.



PRINCE CHARLES, NEW HEIR APPARENT

BRITAIN'S NEW QUEEN

By A. L. Rowse, English historian

At this moment when the young woman so well known and loved all over the English speaking world succeeds to the dazzling and lonely position, with all its cares and responsibilities, that has been awaiting her since her childhood, many people's minds will go back to other moments that stand out in their memories of a girl's life destined to play such a part in the world.

They will think of her triumphant and warm-hearted reception in Canada and the United States, of the homely phrase of the President in reply to her speech making him a gift for the White House, "Thank you, dear"—a phrase that went to the hearts of people in Britain.

They think of other moments in that young girl's life, the destined path of a Queen: that earlier scene, her first appearance in public as a girl of nine—which we do well to remember at this moment—the sad little figure in black watching from a balcony at Paddington station the coffin of her grandfather, George V, going by on its gun-carriage—his last journey to Windsor.

Now she has succeeded in her turn: succeeded to that dedicated life of duty, the symbol of the unity of the society of peoples for whom she is the Queen, which is the essence of the idea of constitutional monarchy. In the course of the last hundred years constitutional monarchy has seen a remarkable transition: from an essentially political function to an essentially social one, broadening out from the narrower field of politics to the wider needs of society.

We understand much more nowadays about the importance in human psychology of the layers of the subconscious and the unconscious, the need for a society to have something sacrosanct to hold on to, to set its values by, and help to keep them firm. There is no doubt that not merely the idea, but the experience of the English monarchy appeals to these *(Continued on page 182)*

HER MAJESTY QUEEN ELIZABETH II AND HER ROYAL CONSORT, PRINCE PHILIP, DUKE OF EDINBURGH, IN KENYA, FOUR DAYS BEFORE THE DEATH OF KING GEORGE VI.

KEYSTONE PICTURES, INC.



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . The stern replies of the Americans to the whooping charges of the Soviets' Vishinsky, although the latter gets most of the press notice and the former comparatively little. . . . The chain clubs of women for Eisenhower, with their nobby money-raising scheme: twenty women each invite four others for tea, each guest giving five dollars and each then inviting four more; in eight turns, a potential two million in the kitty. . . . The fun of *The African Queen*, the new Bogart-Hepburn movie, full of English eccentricity, adventure on a river, and the lilt of John Huston's relaxing direction.

PEOPLE ARE TALKING ABOUT . . . The 73 paintings from the exquisite Edward Molyneux collection, including its Bonnards, Vuillards, and four-inch Renoirs, at the National Gallery in Washington. . . . Dave Garroway, whose informality is as studied as a couplet by Alexander Pope, in the new morning TV show, *Today*, with its high point a scoreboard showing the weather all over the country; on one morning, while audiences, scarcely spellbound, saw that Atlanta and Providence shuddered at twenty-eight degrees, they heard a Jo Stafford recording announcing, "It's a Wonderful Night for Love."

PEOPLE ARE TALKING ABOUT . . . Agnes de Mille's *Dance to the Piper*, an enchanted biography, as salty and crusty as salt rolls, with four set portraits of Anna Pavlova, Martha Graham, Marie Rambert, and Antony Tudor; each as formed, authentic, and classic as great ballets. . . . Johnnie Ray, sobbing like a punished child, in the record, "Little White Cloud that Cried." . . . Emlyn Williams, and his one-man readings, which reveal both his stature as an actor and the comic powers of Dickens, to audiences who didn't know the former and had forgotten the latter. . . . Charlton Heston and Gloria Grahame, two good new faces in *The Greatest Show on Earth*, a knockout movie.

PEOPLE ARE TALKING ABOUT . . . The new production of *Carmen* at the Metropolitan Opera, restaged to great effect by Tyrone Guthrie. . . . *The Groves of Academe*, by Mary McCarthy, whose curare-tipped wit kills off half-a-dozen college frills, gives a poets' conference an almost fatal dosage.

PEOPLE ARE TALKING ABOUT . . . Cornelia Otis Skinner in her one-woman show, *Paris '90*, her re-creation of the gaslight evenings of Toulouse-Lautrec. . . . The rise of the amateur know-it-all, full of detailed threats on an international scale, hoping to by-pass the normal channels of diplomacy. . . . *Cry, the Beloved Country*, a gentle, compassionate, masterly movie of the relations between the whites and the blacks in South Africa, with no individual injustices, no flaring violence, since the prosecution and the defense are for all men, neither black nor white alone.

Miss Lilli Palmer, *opposite*, whose kinetic, charming face is one of the delights of the Christopher Fry comedy, *Venus Observed*. Her co-star is that famous actor, her own husband, Rex Harrison. She was photographed in her living room, wearing her own mauve chiffon dress, designed by Valentina, who dresses her on and off stage. Her gestures in these photographs are those she uses when speaking the play's marathon 44-line sentence, printed opposite.

CECIL BEATON









"There isn't any reason
Why a sentence, I suppose, once it begins,
Once it has risen to the lips at all
And finds itself happily wandering
Through shady vowels and over consonants
Where ink's been spilt like rivers or like blood
Flowing for the cause of some half-truth
Or a dogma now outmoded, shouldn't go
Endlessly moving in grave periphrasis
And phrase in linking phrase, with commas falling
As airily as lime flowers, intermittently,
Uninterrupting, scarcely troubling
The mild and fragile progress of the sense
Which trills trebling like a pebbled stream
Or lowers towards an oath-intoning ocean
Or with a careless and forgetful music
Looping and threading, tuning and entwining,
Flings a babel of bells, a carolling
Of such various vowels the ear can almost feel
The soul of sound when it lay in chaos yearning
For the tongue to be created: such a hymn
If not as lovely, then as interminable,
As restless, and as heartless, as the hymn
Which in the tower of heaven the muted spheres
With every rippling harp and windy horn
Played for incidental harmony
Over the mouldering rafters of the world,
Rafters which seldom care to ring, preferring
The functional death-watch beetle, stark; staccato,
Economical as a knuckle bone,
Strict, correct, but undelighting
Like a cleric jigging in the saturnalia,
The saturnalia we all must keep,
Green-growing and rash with life,
Our milchy, mortal, auroral, jovial,
Harsh, unedifying world,
Where every circle of grass can show a dragon
And every pool's as populous as Penge,
Where birds, with taffeta flying, scarf the air
On autumn evenings, and a sentence once
Begun goes on and on, there being no reason
To draw to any conclusion so long as breath
Shall last, except that breath
Can't last much longer." COPYRIGHT BY CHRISTOPHER FRY, 1949





ERNST HAAS

Lincoln Kirstein, general director of the company; arms up, star Maria Tallchief.

THE EXTRAORDINARY NEW YORK CITY BALLET

BY ALLENE TALMEY

George Balanchine, genius, watching his "Bourrée Fantasque" from the wings.

The most dynamic contemporary ballet company is the New York City Ballet. These dynamics of the New York City Ballet company derive from the incalculable combination of Lincoln Kirstein, one of the most important non-dancer influences on ballet, and George Balanchine, the greatest living classic choreographer. Together they are a great incorruptible force in ballet. Since October, 1948, together they have made their company a fusion of the repertoires of the other two great ballet companies, Sadler's Wells, incomparable in the classic, Ballet Theatre in the modern. Only the City Ballet flowers, like a floribunda variety, in both fields with almost equal skill.

It is Lincoln Kirstein, with his taste and with some of his money along with other money, who has made this setting for the genius of Balanchine, the designer of seventy-four ballets (a massive achievement, especially since at least ten are authentic masterpieces). Kirstein has surrounded Balanchine not only with such ballerinas as Maria *(Continued on following page)*



Leon Barzin, musical director.

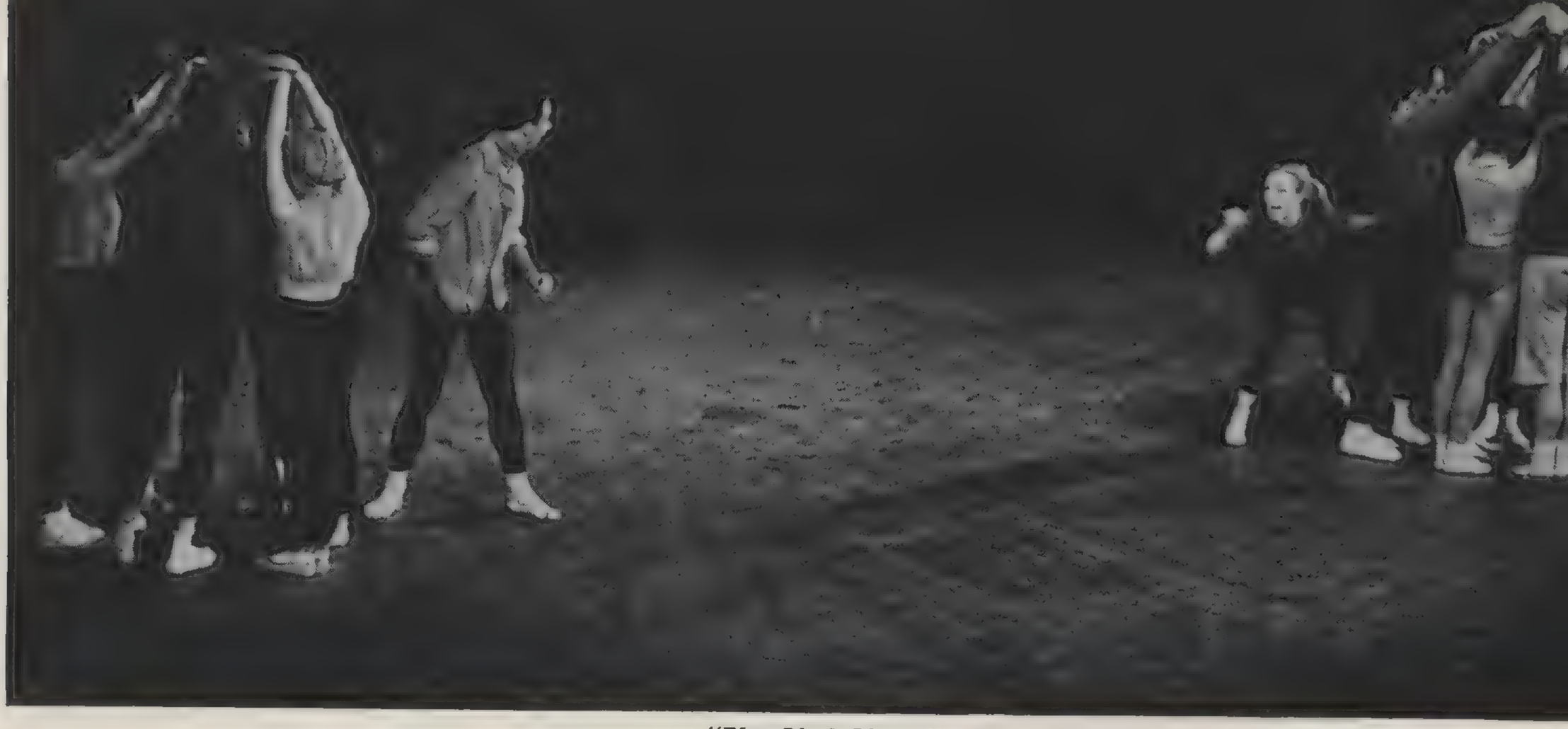


"Bourrée Fantasque," with Janet Reed and Tanaquil LeClercq (*centre*).

Tallchief, Nora Kaye, Janet Reed, Melissa Hayden, Tanaquil LeClercq, Diana Adams, but also with such dancer-choreographers as Jerome Robbins, Todd Bolender, William Dollar; such male stars as André Eglevsky and Hugh Laing. Mr. Kirstein has also commissioned or bought sets and costumes from Estaban Frances, Cecil Beaton, Marc Chagall, Rouault, Dorothea Tanning, Boris Aronson, Ruth Sobotka, and Karinska; given a place for the ballet music of Aaron Copland, Prokofieff, Stravinsky, Virgil Thomson, and Raffaello de Banfield. He put as the musical head, Leon Barzin, a tall, handsome man with dark grey eyes and the look of perpetually knowing a secret. Kirstein lets Jean Rosenthal, a shy, deliberate-voiced woman, who is undoubtedly one of the two or three greats in the field of stage lighting, do what she wants (and what she wants is usually expensive), for all the company's productions.

Lincoln Kirstein has a unique, enduring enthusiasm, more than twenty years old, for ballet. At most of the company's performances he can be seen backstage, a six-foot-two man, with a handsome, *(Continued on page 177)*

ERNST HAAS



"The Pied Piper," with Janet Reed and Todd Bolender.



Jean Rosenthal, superb at lighting.



Jerome Robbins, dancer, star choreographer.



With town clothes that have a pale and interesting complexion: your own,
by contrast, ought to be vivid—lipstick of a strongly pigmented pink
(or coral), made deeper by virtue of a ruby (or titian) base;
rouge used not just for contour but, for the first time in years, for colour;
brows not just crayoned to look fuller but allowed to grow,
trained to a peak in the centre, to a wing at the temple.

With hats that are mere shells or tilts worn áll to one side:
hair brushed up and out from the face as smoothly as a turned-back brim—hair still short,
but a short pompadour; a tulip, instead of a chrysanthemum.

With necklaces and scarfs such a big part of the fashion
(go to Paris; see March 15 Vogue): another reason for hair short enough
to clear a clasp; a new reason for holding the head higher and straighter,
for cultivating a beautiful complexion below the chin-line.

With many afternoon shoes a mere fraction of their former selves
(the banded sandals, for instance, on pages 150-151): toenails carefully pedicured,
and polished in a colour colourful enough to gleam through the paler
new spring stockings—a high-powered pink or coral polish,
lacquered on over a ruby or titian base.

With every other evening dress a cotton evening dress:
evening make-up chosen and applied with deliberate artifice—
a pale powder, vivid lipstick, bold black eyebrows with a beauty mark under the wing—
and strict attention to the line and the shine of the hair.

With the accent in fashion not on a woman's age but on her attractiveness:
a young head matter-of-factly striped with grey; a silver head
with one audacious stripe of jet; a woman of twenty-odd with hair sleeked back
into the severest chignon; a woman of forty-odd with
hair caught back into a gay little duck-tail.

With spring the season under discussion: a light mist of
fruits-and-flowers fragrance over everything. New ways to achieve it:
sachet perfumes that you dust on like powder:
creamy perfumes that you smooth onto the skin; perfume in a new paste form
to blend on like rouge (try some on your ear lobe for size; it's wonderful).

FRESH SPRING FACES: NEW MAKE-UP IDEAS

Spring sign, *opposite:*
What does the sign say? That pink lips and nails will be
twice as pink this spring (to complement the pale complexion of
the new spring town clothes); that eyebrows will be
crayoned to look fuller—and given a peak and a wing.
The lipstick and nail enamel, Revlon's newest: "Paint the Town Pink."

RAWLINGS







This page: Diamonds last forever, but look this-minute in rippling platinum settings.

Diamonds wear a lifetime, *but* have news in their wearing. One new way: to mass many in a small and light-struck area. Perhaps a clip, a flower nodding on its stem; two dangling earrings per one ear. Three flexible bracelets per one arm. And not far off, the bright dazzle of a jewelled, gold and enamel make-up kit with a brocade slip cover. Cartier. *Opposite:* In, in a breeze. A float of sheer white that would never look the same two seconds in a row. It moves with every breath of air, with every step. But—through all the scene-shifting, certain facts of staging always show: the fact of a skirt that falls in un-crinolined fullness; the fact of a stole, which might get away entirely if it weren't for a clump of daffodils. By Christian Dior—New York; in Bianchini Lorganza. Henri Bendel; Garfinckel's; Harzfeld's. The chairs, by Gio Ponti, from a new collection at M. Singer & Sons. Her coral red lipstick, "Bendel Berry," and the coral beaded Koret bag: at Henri Bendel.

FLUID DIAMONDS; FLOATING WHITE

FRANCES MCLAUGHLIN



MISS AUDREY HEPBURN

MISS TESS D'ERLANGER

Above: Audrey Hepburn, the twenty-two-year-old English girl whom Colette recognized at first sight as her imagined "Gigi," is now that young lady to New York theatre audiences.

She has big, slanted dark eyes, a rich, slightly clotted voice, and long-legged young grace. Unaffectedly pleased with her first dramatic success—a success which abducted her suddenly from a dancing and movie career on the Continent—Miss Hepburn plans to continue acting, will go to Hollywood after *Gigi* ends. Here, she wears a romantic ball gown of Bianchini flowered silk taffeta, designed by Adrian. At Gunther Jaeckel; J. W. Robinson.

Opposite: Miss Tess D'Erlanger, a slim, delicate-faced young English beauty, visiting in America now, is the daughter of Mr. and Mrs. Leo D'Erlanger and the granddaughter of Baroness Rodolph.

American on her mother's side, she is visiting her aunt, Mrs. Edward Warburg, in New York. She will return to England for her début, early in June, at Mereworth, famous Palladian country house of the Michael Trees'. Her ball dress, of white organdie traced with leaves, by Irene. At Lord & Taylor.





STOCKINGS: 1 4 OF YOUR LOOK

Stockings are a quarter of your look. And that's a fraction not to be taken too casually: you know—order half a dozen pairs of sheer stockings in an all-right colour, relax, then wear them with everything. It just won't do. Not when you realize that twenty-five per cent of your good looks are at stake. The way to buy stockings is the way to buy any fashion accessory: to go with the clothes you are planning to wear.

Colours, now. All the new stocking colours are pale. Or paler. Or the palest you've ever seen. And it might seem a little matter: the small gradations in shade between one pale stocking and another. But the little drops of yellow, or pink, or grey that dye the final beige tones are the big difference in flattery for the legs, and flattery for the dress. There's a gilded pale, for instance, made for the Bénédictines. The frosty neiges are company for all the blues; for white; for pastels. There's a new flat-finished beige which makes black look its sharp blackest. And a light taupe ready for the rush of pinks and reds coming in.

The cut of your shoe is the index for what the stocking designers call the "construction" of your stocking. That means the way the reinforcement has been knitted in the foot. For sandals, open at the back and the front, there should be no reinforcement at all. And the seamless stocking has, with this shoe, its most perfect use. For the backless shoe with a covered toe, there is the stocking with a strongly-knitted toe, and a heel as sheer as the leg of the stocking. For the shoe with the new Flamenco heel, or for any walking shoe, you might like a stocking of a slightly heavier weight; or a stocking that has a comfortable and absorbent foot of cotton or the new coolly-blotting "nylocrêpe."

And don't forget these technicalities: denier is the thickness of the thread (generally, 15 is the sheerest; 30, medium; 45, heaviest). Gauge is the number of stitches counted in a measure of an inch and a half (generally, 51 is the least, 66 the most). And in both denier and gauge, the larger the numbers, the stronger the stocking; the smaller, the sheerer.
Opposite: The other ¾ could be a suit of navy-blue raw silk, by Edith Small, $235, at Saks Fifth; Garfinckel's; Makoff. Straw hat by Chanda. White-streaked, navy-blue patent leather opera pumps, $28; I. Miller.
For a chart of new stocking colours and constructions, see page 175.



A covered-toe sandal of black faille.
By Evins, $30. At I. Miller, N. Y.
Modeltex sandalfoot stocking.



An opera pump of navy-blue calfskin
peaked with red. $21; Andrew Geller.
Spurgeon stocking—15 denier, 60 gauge.

In calfskin; with a medium
heel. By Palizzio, $20; Jay Thorpe.
Dexdale stocking—15 denier,
66 gauge. Jay Thorpe.

FRANCES MCLAUGHLIN
VOGUE, MARCH 1, 1952

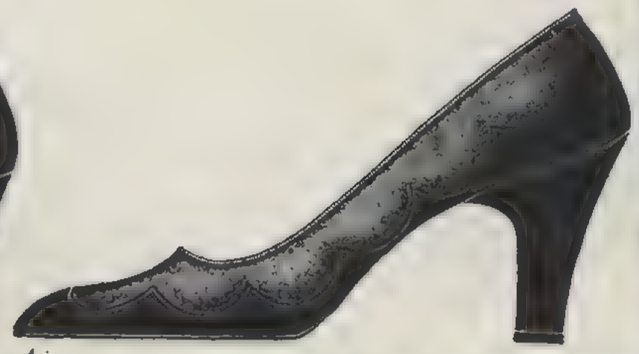


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LIGHT OPERA



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BANDED SANDAL



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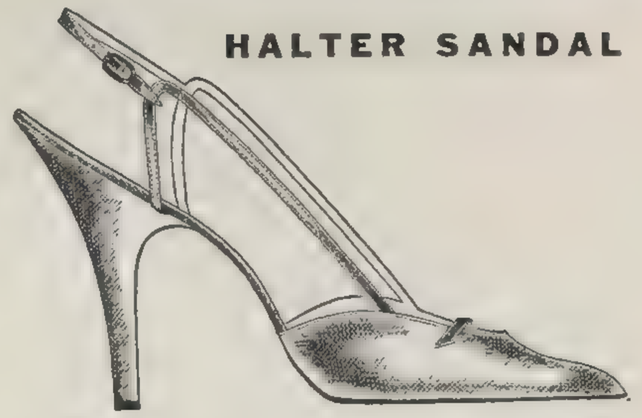
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11

Going right along with fashion in motion: shoes a fraction of their former weight. Shoes dieted down to nothing. LIGHT OPERA: cut close to the sole; barely lined; the heel, like the toe, slender. **1.** Navy-blue kidskin, needle heel, by Capezio, $13. Lord & Taylor. Stockings: Archer 51-20. **2.** Black patent leather; flat grosgrain bow; by Palter De Liso, $26. Bonwit Teller. **3.** Suède and calf, red and black; De Liso Debs, $17. Jay Thorpe. **4.** Wheat linen, brown calf, a Lastex lining, by Newton Elkin, $23. Lord & Taylor. BANDED SANDAL: **5.** Patent leather bands, rhinestone buckles, needle heels, by Capezio, $17. Bonwit Teller. Stockings, seamless sandalfoot by Hanes. **6.** Black patent leather bands; a thread of white kid; by Herbert Levine, $25. Stein & Blaine. **7.** The band, black suède; light heel, $23. Saks Fifth. COUNTRY HALF-WEIGHTS: **8.** Red calfskin, light; by Johansen, $11. Stern's. Stockings: long walking 51-20 by As You Like It. **9.** Beige glove leather; crêpe sole. By Joyce, $9; Lord & Taylor. **10.** Slipper fit; tan calfskin, $19. By Stetson Randoms; Lord & Taylor. HALTER SANDAL: **11.** Toe closed, pointedly so. By Customcraft, in patent leather, $17. Oppenheim Collins. Stockings: sandal heel, reinforced toe; Bryan. **12.** Halter heel, closed toes; black suède. By Palter De Liso, $26; Jay Thorpe. **13.** Mushroom kidskin; by Mademoiselle, $16. Lord & Taylor.

HALTER SANDAL

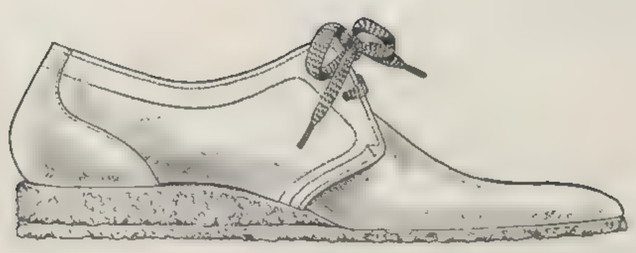


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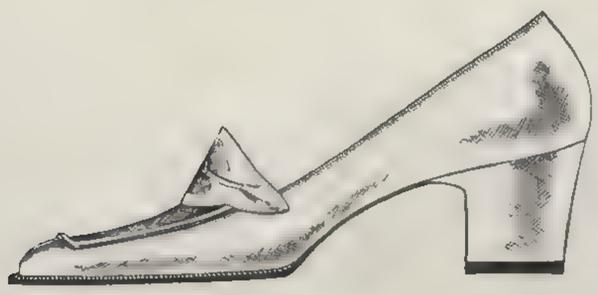


13

NEW FRACTIONAL SHOES



9



10

COUNTRY HALF-WEIGHTS

NEW PRINTS IN MOTION: VOGUE PATTERNS



The move is on . . . for prints. For the small-scaled, clear-toned prints that appear on so many wonderful new silk fabrics this spring. Here, to set these prints in motion, are three new dress designs—all with easy skirts—by Vogue Patterns. *Opposite page:* Everything's in motion here—the famous Paris *métro* posters, the tulips, the big skirt and sleeves of a dress that finds a spring breeze becoming. Turquoise silk surah patterned with diamonds, by American Silk Mills; B.G.E. buttons. Pattern No. S-4289. The brushed-back coiffure, for the woman who is her own hairdresser—could be made via a new, simplified home permanent, "Shadow Wave." *Left:* For the junior figure, a dress that wraps the ribs *and* the waist the new way; that looks very young in red silk paper taffeta with a black motif—by American Silk Mills. Pattern No. 3458. Black straw profile hat, by John Frederics. *Below:* A big, gathered skirt; wide white collar and cuffs; black velvet bow—good plan for white Bianchini silk crêpe, closely scrolled in black and toast (a new colour scheme we especially like for spring). B.G.E. buttons. Pattern No. 7625. John Frederics miniature straw sailor, tilted forward. Further information about these Vogue Patterns on page 182.

RUTLEDGE







THE NEW YORK SUIT

It's the suit you see at the art galleries on a Saturday afternoon; the suit you see at lunch; out shopping. We call it the New York suit, the answer to the man-made climate that New York specializes in the year around, making every season a suit season. *Opposite page:* One of the natives in this spring's slubbed worsted, in this spring's colour, Bénédictine. The collar and cuffs button on (or off) in crisp white linen; we added violets, dyed from the Bénédictine colour chart, and a belt. Added, too, the bright white of the hat, pale gloves, paler stockings, and the high polish of brown calfskin opera pumps. Suit by Harry Frechtel in Pacific ribbed worsted, about $110. Newton Elkin pumps, $21. The violets by Flower Modes. Berkshire's "Echo Beige" stockings, 15-60's, at $1.50. (See page 175 for stocking chart.) All, Lord & Taylor. Suit also at Hudson's; Montaldo's; Neiman-Marcus. The hat, high-riding toque of white straw, by Braagaard. *This page:* Cut for a New Yorker's busy life, and cut to *fit*. Suit of grey corded worsted that repeats itself in tabs at pockets and yoke. The hat, toast-coloured straw with a red *cocarde*. Suit, made by Rufelle for Carolyn Modes, $85. Arnold Constable; Mandel Bros. Hat, Mr. John. Both suits photographed at the Catherine Viviano Gallery, New York.

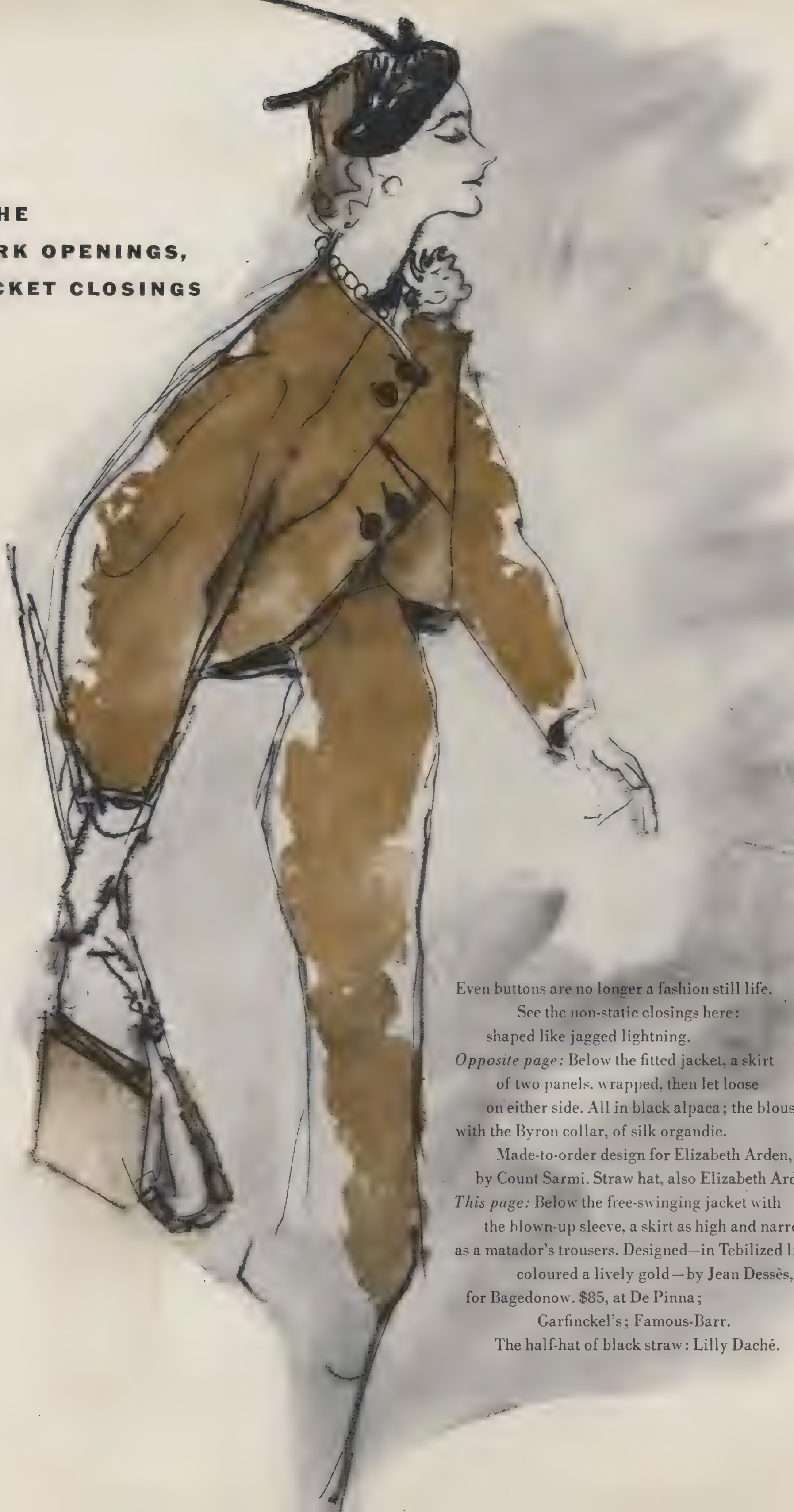


COFFIN



KRBouché.

FROM THE
NEW YORK OPENINGS,
NEW JACKET CLOSINGS



Even buttons are no longer a fashion still life.
See the non-static closings here:
shaped like jagged lightning.
Opposite page: Below the fitted jacket, a skirt
of two panels, wrapped, then let loose
on either side. All in black alpaca; the blouse
with the Byron collar, of silk organdie.
Made-to-order design for Elizabeth Arden,
by Count Sarmi. Straw hat, also Elizabeth Arden.
This page: Below the free-swinging jacket with
the blown-up sleeve, a skirt as high and narrow
as a matador's trousers. Designed—in Tebilized linen
coloured a lively gold—by Jean Dessès,
for Bagedonow. $85, at De Pinna;
Garfinckel's; Famous-Barr.
The half-hat of black straw: Lilly Daché.

The third in Vogue's "Arts of Living" series

THE ART OF CONCENTRATION

BY ABBÉ ERNEST DIMNET

Abbé Dimnet, famed as a scholar, teacher, philosopher, and a wise, witty lecturer, is also something of an anomaly— one of the few Frenchmen to have attained literary distinction for his writings in English. His books best known in America are The Art of Thinking *and* What We Live By. *He combines, at eighty-five, physical fragility with durability, lives in Paris in a seventeenth-century house.*



We do not often hear, nowadays, a word by which older people in my youth would castigate our thoughtless ways. *Évaporés* was that word and it is not easily translatable, although equivalents such as "scatterbrained" are not lacking in the English language.

Is it because there are fewer *évaporés* now than there were towards the end of the nineteenth century? Lackaday! the word has gone out of usage, like our French copper *sous,* because too much requirement has weakened it out of existence. There are not more thoughtless people than there were in the past, yet, the phrase that we often hear uttered in a plaintive tone is true: people do not think. And it is not because people would not like to think that this phrase is true, it is simply because there is no time to think.

Mercilessly, ceaselessly, we are reminded that being men we have a duty to be with other men who have an option on our time, nay, on our life. Mankind, in the past, would have resented such a cruel treatment but we do not. We have grown accustomed to the tyranny and many of us seem to have settled down to it as sick people are said to settle down to their illness. When we feel near exhaustion from it, the tired feeling combines in some mysterious psychological way with fatigue from duty and we feel rather satisfied with ourselves. Indeed we are afraid of ten minutes by ourselves and fret for company. I know many people who seek alibis in the telephone—when a cigarette would seem much more in order. Or they listlessly take up the newspaper. And the newspaper which, properly handled, should be a page of history, full of intellectual or moral lessons, is, in its scattered reading, a deadly instrument of thought-prevention.

However, we have minutes of uncertainty, of doubt. Haunting words like "fritter away one's life" echo faintly from our subconsciousness. We are afraid of waste. Vague cloudings of religious fear, of the judgment of God, tell us that frivolity, which sounds innocent, consists of repeated omissions of important things and should not be condoned in that offhand way. Sometimes we meet fortuitously with people who seem to us to live a different life; and we envy them. We envy that young clergyman with the pensive face glimpsed as the director of the Library escorted us through the reading room. That letter from young Johnson, in Paris: he says he loves his life in the *rue des Chartreux;* he has been struck by a dictum of Whistler's blaming his contemporaries, the painters of 1880, for "talking away their picture." He knows now that a picture must be *thought* a long time before being painted. He adds that many artists he knows talk like philosophers. He loves his studio and is not often seen in "the colony."

Some day he will return to New York. He will not be

much of a talker and hostesses will say that he is disappointing. Yet his attentive silences will strike observers more intelligent than dear Mrs. Welcomall, and, every now and then, he will say one of those things upon which we comment inwardly with an admiring "I had not thought of that."

Yet all of us, even the most frivolous, do sometimes approximate thought; know reverie. We have moments, during a concert, which we should love to experience oftener. We envy inspiration when Goethe, set to music by Schumann, ravishes us. In short, even the most inanely busy of us has an idea of an interior life productive of rare and superior pleasures. We can not help wishing for an introduction to that life.

This accounts for the letters which authors receive from people "who would like to write," for the success of the Wisdom-Schools, or for the popularity of nostrum books for would-be intellectuals looking for a quick intensive training.

But there is no short cut to thought-production, no recipe, no Coué talisman. Some day the psychoanalyst tells his consultant that it is no use, the subconscious does do wonders but it must be nourished. The sentence is final; no crop without the proper thickness of arable land.

That means a totally different outlook. One now sees clearly that, instead of counting on vitamins, one must make up one's mind that dieting is the only way. And dieting, in this case, means a decision, a change, a rule of life. Time will have to be made; not all the time, to be sure, but time enough, were it only half an hour a day, to "belong to oneself" as the expressive French phrase goes; the tempo of our daily routine must be slower. Indeed slower, calmer must be our motto in everything: deciding, acting, travelling; reading, especially. Hardly anybody nowadays reads aloud to himself, yet it is an infallible way to call back attention when it wanders, and the Ancients who never read otherwise owed to it the fullness which enchants us in Virgil.

Time, silence, fewer books and fewer friends, a slower gait of life will create the habit of being attentive to what is going on inside, instead of outside, ourselves. This is what is called concentration. The word is of recent coinage or, at all events only in recent usage—our forbears said attention or self-collectedness—but it is an excellent word, admirably descriptive of our effort to retire from outside inside. A magnetic word too, for, if it were not, you would not be reading this essay.

Are you not interested, as I am, in the development visible in the latest works of Aldous Huxley? His analysis of Père Joseph—the Grey Eminence of Richelieu—mystic and statesman; his interest in Hindu mysticism, proved by quite a different effort from those we have often seen in that direction; very recently, at last, his loving study of Maine de Biran?

Biran, one of the philosophers who build their philosophy on action, was a French official who lived in Paris in the early part of the nineteenth century, a nervous oversensitive man who, in spite of being in society every day of his life, was conscious of his reactions to company as if he had been a solitary introduced to it for the first time. He kept a diary—the counterpart of his philosophy—in which he recorded his impressions. His impressions of what? Of himself, in contact with men and women of his own class. Biran's concentration was on himself as the word implies it must be. Yet he is not an egotist, indeed he is the reverse of one. He is only a man resolved, in spite of inadequate health, to live his life to the full.

This is what attracts Aldous Huxley who, after long taking pleasure in showing us men and women as they are, has evidently moved on to a desire to help man to be what he should be, the swimmer stronger than the waves of nothingness impeding his progress. You can see that he delights in showing us an exciting drama in an existence in which hardly anything happened except what happens to the most humdrum of us every day.

Observe that Biran did not possess any of the literary gifts which make a treat of the reading of Joubert's notebooks, or of the acidity we can not help enjoying in the notebooks of Samuel Butler. Thousands of people, more or less professionally introduced to the spiritual life, are, this very day, writing notes of exactly the same literary value as those of Biran. For the interior life is no Eden guarded by flaming swords, it is open to whoever has realized that his soul is his own.

And what happens when we decide to be ourselves and not a mere reflection of anonymous humanity? What, if not think our own thoughts? That is to say thoughts in the filiation of our own inclinations, indulging our own desires, as a collector only collects what he likes. According to our moods we may be interested in practical issues (which will result in our saying in our business-letters what we really want to say instead of forgetting half of it); or in politics; or in retrospective politics, that is history; or in the higher evolution of our race, or in its more striking representatives (biographies are events made men); or in the moral or philosophical bases of our judgments. Everybody should have his own definite doctrine about peace or war, instead of repeating with borrowed emphasis what he has heard somebody else saying. We ought not to be thinking war while talking peace. As our attention becomes focused on some such issue, it is rewarded by an unexpected proliferation of kindred ideas throwing light on what so far had been obscure. I can't help remembering the delight of a schoolboy of sixteen when one free hour in the study room revealed to him what the writers he read called the joys of the intellect. Many humble Newtons have had their own unforgettable flashes.

From those experiences gradually is formed personality, another word, which, like concentration, represents an irresistible pole of attraction. A man in possession of his own thoughts becomes conscious of liberation, of independence, long before the respect shown to him by others tells him that he no longer needs support, is no *(Continued on page 180)*



KERTESZ
VOGUE, MARCH 1, 1952



HORST

"Tea! thou soft, thou sober, sage, and venerable liquid . . . to whose glorious insipidity I owe the happiest moments of my life," so Colley Cibber, English actor and dramatist, wrote in 1708. In 1952 people think on tea a good deal more calmly than Mr. Cibber did, but a surprising many still give a special care and hour to it. At its best, afternoon tea is no hit-and-run business. Most Americans serve it in the living room, but others follow the European custom of serving tea in the dining room, with the hostess at the head of the food-laden table, and the guests seated around. In her living room, with its Modigliani nude and carpet designed by Miró, Mrs. Atherton Richards, whose tea service is shown (*opposite*), always offers her guests a choice of China black or jasmine tea. With it, hot orange biscuits, or *croissants* with strawberry jam; thin buttered slices of white bread spread with mango chutney, and thin buttered and rolled slices of rye bread filled with chopped chives and parsley. Mrs. John Barry Ryan serves English breakfast tea every afternoon with chocolate-chip or walnut-chip cookies, toasted English muffins and grape jelly, and a small chocolate layer cake especially for Mr. Ryan, one example of the many men who infiltrate the tea hour. Tea time at Mrs. Harold W. Brooks's falls closer to six than four, often for guests during a canasta-and-bridge afternoon. Mrs. Brooks serves smoky Lapsang Souchong tea, hot squares of gingerbread, a sliced and toasted brioche loaf, and hot chicken sandwiches in a covered dish. (The tea service on this page is Reed & Barton sterling silver; more about it on page 174.)

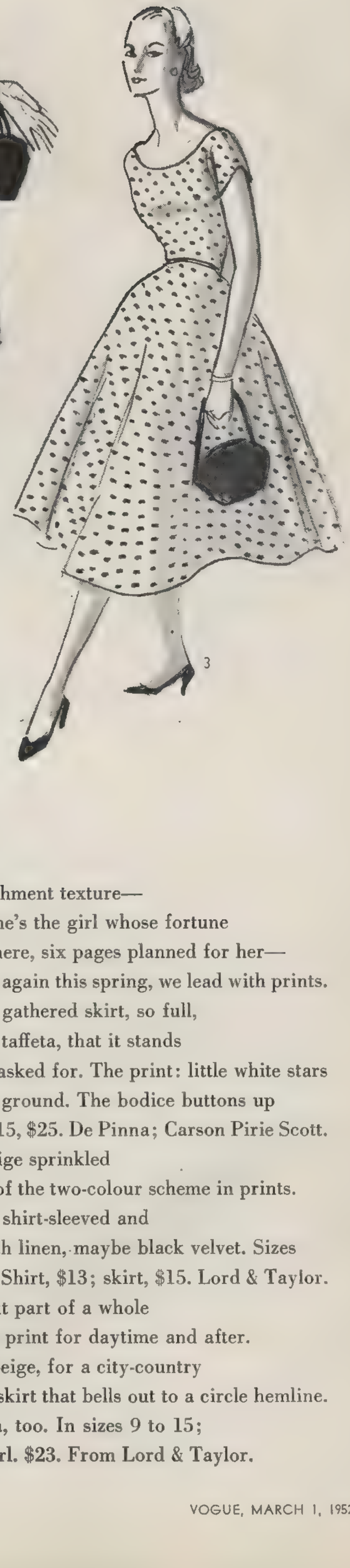
IDEAS FOR AFTERNOON TEA

YOUNG AND SELF-SUPPORTING—





2



3

1

The papery prints

Stand-away prints—their news is their parchment texture—
collected here for Vogue's Young Nillionaire. (She's the girl whose fortune
is nil, whose taste runs high.) Starting here, six pages planned for her—
and for her pocket. Now, because they're news again this spring, we lead with prints.

1. The shirtwaist dress—small bodice, enormous gathered skirt, so full,
so papery in the new day-and-evening silk taffeta, that it stands
out with no crinolines asked for. The print: little white stars
dotted all over a pale blue ground. The bodice buttons up
with rhinestones. From Youth Guild, sizes 7 to 15, $25. De Pinna; Carson Pirie Scott.

2. Two pieces here in paper taffeta, pale beige sprinkled
with clear blue flowers—more of the two-colour scheme in prints.
Whispery skirt, *very* full; the bodice, shirt-sleeved and
buttoned in jet. Mix well—with linen, maybe black velvet. Sizes
9 to 15; 10 to 16; by Sportwhirl. Shirt, $13; skirt, $15. Lord & Taylor.

3. Paper taffeta again—no accident this, but part of a whole
spring tide of newly-crisped silks, in print for daytime and after.
Polka-dotted here, black on beige, for a city-country
scoop-neck dress with a skirt that bells out to a circle hemline.
The belt is a rope-twist, polka-dotted taffeta, too. In sizes 9 to 15;
10 to 16, by Sportwhirl. $23. From Lord & Taylor.



4



5



6



7

4. Silk surah in a cracked ice print of black on white, sparked by jet buttons, black velvet collar and belt. Sizes 7 to 15, by Carlye, $30. De Pinna.

5. The Empire waistline and a stand-out full skirt, in pale blue-grey silk, rose dotted. Sizes 7 to 15, by Youth Guild, $25. Best's.

6. Pale yellow, postage stamped in white, for this bow-tied silk surah. Could go all day, all summer. White calf belt. Sizes 7 to 15, by H. D., $40. Milgrim

7. White, black-dotted, for a skirt pleated to a velvet band; a jet-buttoned top. Of acetate taffeta, in sizes 9 to 15; 10 to 18, by Loomtogs. Skirt, $10; top, $6. Arnold Constable.

YOUNG AND SELF-SUFFICIENT:



The dark dress

1. It's permanently pleated nylon;
it's a sheath—it's an any-hour
navy-blue dress the young nillionaire
(see page 162) might live in, starting now.
By Henry Rosenfeld, in sizes
10 to 18. $23, from Peck & Peck.

2. Black rayon crash sheath, white-frosted.
A forward buyer might add a pale duster,
have the nucleus of a summer wardrobe.
Of Avisco rayon woven by Cohama.
By Junior First, in sizes 9 to 15.
$9, from Altman.

3. Navy-blue silk taffeta Shantung dress
with a skirtful of unpressed pleats,
starched white lace collar and cuffs—
might be your cue to add a white straw helmet,
chalk-white jewellery. By Youth Guild,
in sizes 7 to 15. $23, De Pinna.

4. The focus is on the rib cage—
via the vertically tucked bodice of this
navy-blue silk Shantung dress. Its best
accessory: two crinolines. By International Jr.
in sizes 7 to 15. $30, Lord & Taylor.

YOUNG AND SELF-DETERMINED:



The separates system 1. Navy-blue wool flannel separates, white stitched. By Sportwhirl, in sizes 10 to 16. Skirt, $20; jacket, $13. Bloomingdale's.

2. Sleeveless grey flannel jacket with a pleated bodice (over a long-sleeved shirt, it becomes a vest). $10. Pleated grey flannel skirt, $13. By Donald Brooks, in sizes 9 to 15. Altman.

3. Navy-blue wool suit with a woven pattern of white squares. The jacket, waist-length and fitted, might go its own way as summer topping for a white dress or shirt. By Donald Brooks, in sizes 9 to 15. $40, at Altman.

4. Braid-edged navy-blue wool suit—separates to the young nillionaire, who knows the mixing-value of a fitted jacket and a crinoline-wide skirt. By Donald Brooks, in sizes 9 to 15. $35, at Altman.

Dagmar



NEW YOUNG COUPLE:
BOUFFANT DRESS,
FLEECY JACKET

The dress comes with its own wrapping;
the jacket is short, the skirt is full.
It's a wonderful look for evening—and news
for the young, who can wear the jackets
with their full daytime skirts, too.

This page: A patterned white
organdie dress with a pale blue
cummerbund, $50. Its own red spencer of
rayon and cotton plush, $17.
By Nona in sizes 7 to 15.
Bonwit Teller; Hutzler's; Frost Bros.

Opposite: A black silk chiffon
short evening dress, the halter
neckline slit at front and at
back, wears a beige
fleece jacket sparked
with jet. About $70.
By Judy 'n Jill,
the chiffon by Stern & Stern,
sizes 7 to 15. Lord & Taylor;
I. Magnin;
The Blum Store.
Jewellery by Bogoff.



1.



2.



3.

NEW BODICE IDEA—
IN BRIEF



4.

Moving into the blouse department, two new ideas. The bodice—a new kind of sleeveless blouse, designed in fabric, in cut, to give the separates system a fresh start. The sweater principle, made now in lace, in taffeta, in pin-tucked nylon—a day and evening idea that began in Paris two years ago and is just coming into focus here. *Opposite:* THE BODICES. **1.** One of the sleeveless kind in Tebilized Irish linen, white; piping and buttons, navy blue. Might make an all-linen, all-spring combination with a navy-blue skirt; a bodice for summer shorts. Bryn Mawr, $8. Lord & Taylor; Thalhimers. **2.** Another bodice-in-brief—one of the first on the market in the new acts-like-cotton, looks-like-tweed fabric, cotton tweed. Piqué collar. Blousemaker, about $7. Henri Bendel; Miller & Rhoads. **3.** A whole new movement behind this sky-blue silk Shantung—the back is all pleats. And no sleeves to speak of. $20. Altman; Hudson's. **4.** Might have started on the tennis court, this button-down-the-back bodice idea; now it's for suits, for skirts, for all day long. Starched white piqué. Alice Stuart, about $6. Jay Thorpe; Joseph Magnin. *This page:* THE FABRIC SWEATERS: **5.** Taffeta, with a diving neckline. Black and white plaid with wool ribbing, designed to go places (maybe with a black taffeta skirt). $23. Saks Fifth; Neiman-Marcus. **6.** Sweater blouse of nylon, planned for all day and evening too. This one is a non-transparent white, all pin-tucked, and the ribbing at neck- and waistline is nylon, too. $15. Altman; L. S. Ayres. **7.** Copper-coloured taffeta with black wool V-lines, woven in. $15. Altman; Strawbridge & Clothier. Tablecloth by D. D. & Leslie Tillett. **8.** Lace, an idea for after dark. The sweater ribbing is wool, same colour as the lace. $50. Bergdorf Goodman; Wanamaker's, Phila.



8.



7.

SWEATER IDEA— NEW IN FABRIC



FRANCES MCLAUGHLIN

5.



6.



PRIGENT

BUILT ON THIS DRESS FORM: THE NEW SILHOUETTE

This is the shape of many new dresses. This is what shapes you to fit glibly under them.
The idea, of both outer and under silhouettes, is this: a tightly-bandaged torso;
a spindling waist; lean hipbones; and a back view of flattened curves.
This girdle, of rayon power bobbinet, makes it all come true with an angled cut of nylon satin,
set as a panel to hook up, so conveniently, in front. There are supple bones giving further authority
to the panel. By Sarazin of Connecticut. $25, at Lord & Taylor.
Girdle also at Bergdorf Goodman, where you will find, too, the evening brassière, the nylon net *négligé*.



THIS THRILLING "FACE LIFT"

TAKES YEARS OFF YOUR AGE!

Frances Denney

INVISIBLE BEAUTY STRAP

You can actually see and feel this new flowing cream making you more beautiful. It is almost unbelievable to see how quickly it pares off your age—yet it takes only a few seconds to massage it onto your skin.

Invisible Beauty Strap gives the face a firming, lifting, bracing feeling and tends to tighten flabby skin and smooth away wrinkles . . . brings a wonderful glow to the complexion. Wonder of wonders! Jawline puffiness, mouth-to-nose lines, and that tired look seem to disappear.

Quickly this new beauty liquid vanishes onto the skin. You will discover you are more beautiful, truly glamorous—because your skin looks firm, lifted, tight before you apply foundation and make-up. This glorious new beauty lasts hours and hours. Invisible Beauty Strap is sold in the cosmetic departments of fine stores everywhere, or write FRANCES DENNEY, Philadelphia.



INVISIBLE BEAUTY STRAP... $5*



TEXTURE TINT... the glamour foundation that covers the skin all day with a sheer veil of color; no touch-up, no face powder needed. **$5***



BEAUTIFYING LOTION . . . a miracle in a bottle. Wakes up dull, sleepy skin. Helps correct roughness, enlarged pores, surface blemishes. **$2.50***

**plus tax*



Patrician young descendant of one of the most noted families in France

Her Royal Highness the Princess Murat

Princess Murat's fine-patterned face gives you clear images of her Inner Self ...her composure, her originality and charm. The Princess has that delicate blondness that requires—and receives—vigilant protecting. "I think Pond's Cold Cream just perfect," she says. "I really feel it is my most necessary beauty help."

Have you realized the loveliness that lives within you?

That hidden woman, *your* Inner Self can bring new beauty, new happiness into your life

Day in, day out thousands of women lead unimportant, commonplace lives—because they use only a fraction of the charm and attractiveness they *could* show the world.

Yet you—every woman—can achieve a new *personal distinction* that is transforming! A power within yourself can help you. A power that springs from the constant welding of your Outer Self and your Inner Self—the way you *look* and the way you *feel.*

This power elates you with a wonderful, freeing confidence when you know you look your most charming Self. But—when you don't—how easily weighted by inferiority you become.

Your beauty *needs* befriending

If you are in a "down mood" about yourself . . . take heart—and thought. Beauty and charm follow no set pattern. They can be attained by you—if you will seek them out.

Begin with these "musts" for true beauty living. Exercise sensibly. Breathe deeply. Sleep soundly. Eat wisely. Drink enough water. And—be *exquisite* about cleanliness.

Your face, particularly, won't put up with neglect from you. And, if your skin's gone lazy, lost its fresh charm, you'd better *start quick* to care for it properly. Face skin, you'll find, *loves* a good *cream* cleansing—one that is extra thorough, softening, and *never* drying. And this "Outside-Inside" Face Treatment with Pond's Cold Cream has a remarkable way of giving faces just the help they most need. Treat your face to this Pond's Cream care *always* at bedtime (for your day face cleansings, too). *This is the way:*

"Outside-Inside" Face Treatment

Hot Stimulation—a good hot water splashing.

Cream Cleanse—swirl Pond's Cold Cream all over face and throat to soften dirt and make-up, sweep them from pore openings. Tissue off.

Cream Rinse—more Pond's to rinse off last traces of dirt, leave skin immaculate. Tissue again—*lightly*.

Cold Stimulation—a tonic cold water splash.

Actually, this cream treatment works on both sides of your skin. *From the Outside*—a brisk circling of light, fluffy Pond's Cold Cream softens and sweeps away skin-dulling dirt. *From the Inside*—every step of the treatment stimulates beauty giving circulation.

Princess Murat believes

It is every woman's great privilege to look her best-groomed, most imaginative self.

"This Pond's face treatment makes my skin look glowing clean," the lovely Princess Murat says.

Drying skin veils your charm—and after 25 it's often *noticeable* the way skin begins to look drier. At about this age, the natural oil that keeps skin soft and smooth starts decreasing. Then, little dry-skin signs start showing—by your eyes, around mouth, on throat! You can help offset this drying-out with Pond's lanolin-rich Dry Skin Cream. Homogenized to soak in better—this rich cream goes straight to work to soften and repair dry skin troubles all over your face, throat.

Skin that dislikes heavy make-up will be really happy with filmy-light, greaseless Pond's Vanishing Cream for powder base. You smooth on just a touch before powdering. The white, greaseless cream disappears *evenly*—leaving an invisible film to *shield* your complexion, *hold* your make-up. And—for an *instant glamour facial* try a 1-Minute Mask with Pond's Vanishing Cream! Cover face (except eyes) with the cream. After 1 minute, tissue off. See your newly radiant face!

"Angel Faces" everywhere—That wonderful, smooth foundation and powder *in one*—Pond's Angel Face, is captivating the world with its slim new ivory and golden Mirror Case. Tucked happily into your handbag, Angel Face Mirror Case gives you a mirror, a puff, and velvety Angel Face itself—all for just $1, plus tax. (Still in the sweet blue-and-gold boxes, too.) Angel Face gives your face soft-tinted complexion flattery *whenever* you need it. No wet sponge, or greasy fingertips. Angel Face smooths on with a puff, stays on much longer than powder—and *can't* spill! Six angelic shades!

• • •

Bright magic for your lips is Pond's "Lips". Everybody's heard how *beautifully* this lipstick *stays on, and on, and on!* And, the 8 stunning Pond's "Lips" shades are precisely fashion-picked to be *precisely right.*



The world over—exquisite women like Princess Murat use and love Pond's aids to beauty

Remember——

It is not vanity to encourage the beauty of your face. Looking lovely makes you feel whole, and gay and confident. This is *catching* . . . smiles right out from you to others, and brings them closer to the *real* Inner You.

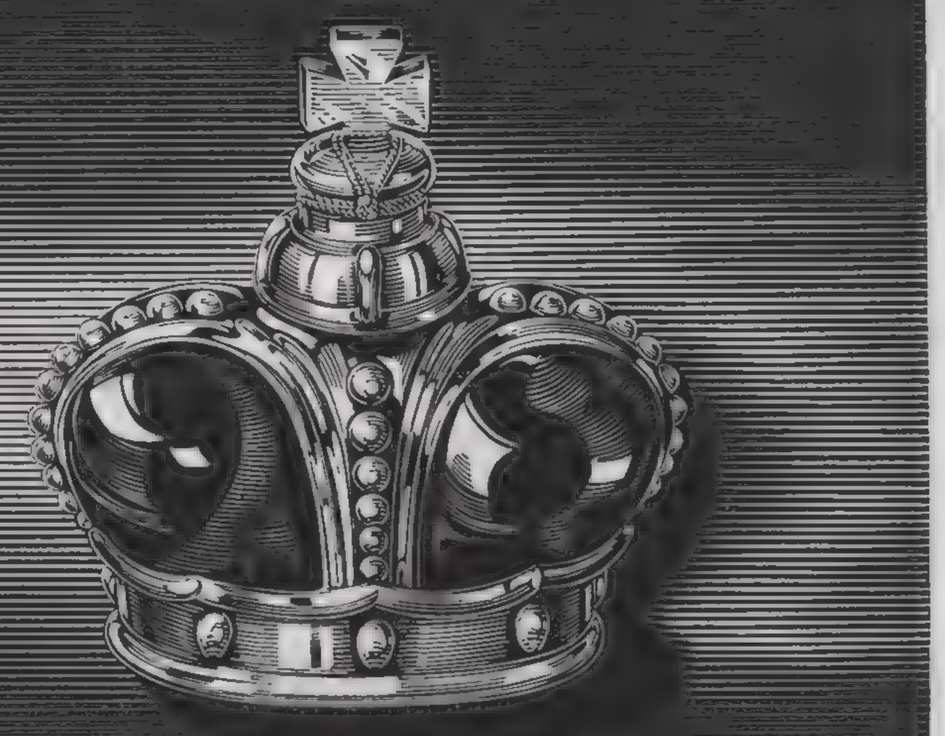
VALLEY'S SHAPELY SHELL



Authoritative footnote to a season in which suits play a stellar role . . . Valley's shapely shell is a fitting complement to spring. Gem-bright calf in black, red, brandy, navy or black patent . . . $19.95 at Famous-Barr, St. Louis Best & Co., New York Joske's, San Antonio Murray Bender, Cleveland or write to the Valley Shoe Corporation, St. Louis.

Stradivari

the perfume that puts a love song in your heart



Wear it wherever you go . . . for this enchanting fragrance will give lasting pleasure to you, and to those around you. In gold-encrusted crown bottle, $5 to $45. Also in purse dispenser.

Prince Matchabelli

MIEHLMANN



Life-size detail of Reed & Barton's "Pointed Antique" teaspoon.

AFTERNOON TEA

(Continued from page 161)

Further information on the tea service shown on page 161.

The sterling silver seven-piece tea service, "Pointed Antique," by Reed & Barton, $1,215. Additional "Pointed Antique" pieces: teaspoons, $45.60 a dozen; lemon plate, $18.50; lemon fork, $4.25. Prices include federal tax. All at Georg Jensen.

Beige-and-black marble-topped table, with bronze legs, $400. At House of Italian Handicrafts.

White Arzberg porcelain tea-cups and saucers, $43.20 a dozen; fan-shaped tea plates, $60 a dozen; crystal jam jar, $6; three-tiered brass "curate's assistant," $50. All at Doni Donovan.

Armless wrought-iron chair with foam rubber pad, two back cushions, $110 in muslin; walnut end-table with white marble top, $117, or made-to-order. Both at Avard.

Crystal cigarette box with ash-tray top, "Galax," $8.50. At Val St. Lambert.

VOGUE—MARCH 15

Paris Collections colour

STOCKINGS ARE 1/4 OF YOUR LOOK

(Continued from page 149)

All stocking makers have colour ranges, obviously; all stocking makers make a variety of stocking constructions. But to simplify the process of choosing, we've made our own charts, keying primarily to colour news in one case, and primarily to construction news in the other.

COLOUR

To wear with pink, red:

Sapphire—"Clover-Glo"
Munsingwear—"Pink Peppermint"
Nebel—"Gaytime"

To wear with the near-whites:

Phoenix—"Pink White"
Kayser—"Gaylure"
Bryan—"The Neiges"

To wear with black:

Cameo—"Chopsticks"
Gotham—"Light Shadow"
Picturesque—"Nassau"

To wear with Bénédictine shades:

Dexdale—"Tropic Blush"
Bryan—"Jamaica Ginger"
Roman Stripe—"Copper Bells"
No-Mend—"Sunny"
Berkshire—"Echo Beige"

CONSTRUCTION

For every day:

Hummingbird's 15 denier, 60 gauge
Glen Raven's 15 denier, 60 gauge
Townwear's 20 denier, 51 gauge
Nolde's 15 denier, 51 gauge
Holeproof's 15 denier, 54 gauge
Drexel's 15 denier, 60 gauge
Shaleen's 15 denier, 60 gauge
Northmont's 15 denier, 60 gauge

To wear with sandals:

Dexdale's sandalfoot
Mary Grey's sandalfoot
Dior's sandalfoot
Prim's sandalfoot
Wisteria's sandalfoot

For pedestrians, special foot reinforcements:

Gordon—cotton sole
Vision—lisle sole
Strutwear—cotton sole
Belle Sharmeer—ventilated. mesh-y
Virginia Maid—lisle
Van Raalte—cotton



Refreshing as Springtime

Nan Tailor creations in Sheermaster, a fine quality rayon sheer. Navy or black, also Spring pastels.



LEFT: FLUID BEAUTY—SPARKLING WITH JEWELED FLOWER BUTTONS IN HAND-MADE BUTTON HOLES ... DIAGONAL STITCHED POCKETS ON BODICE AND SKIRT. SIZES 12 TO 20.

RIGHT: SPRING BUTTON BOUNTY—REFRESHING WHITE DISC BUTTONS LIGHT THE FRONT OF THIS EASY-TO-WEAR STEP-IN DRESS ... DUET OF FLAPPED POCKETS ON THE STYLISH SKIRT. SIZES 12½ TO 22½.

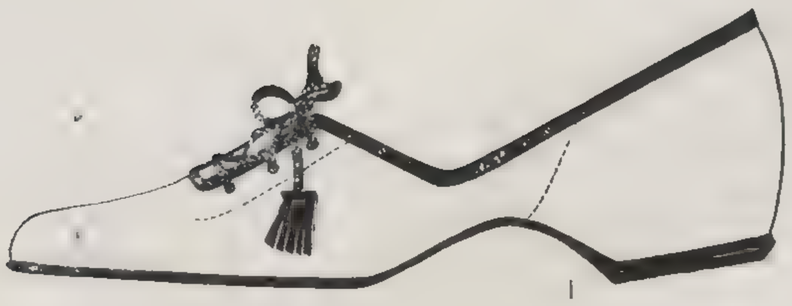
EACH ABOUT $23.00

NAN Tailor TRADE MARK

at fine stores, or write:
NAN TAILOR
1375 Broadway, New York 18, N. Y.

15 SPRING SHOES

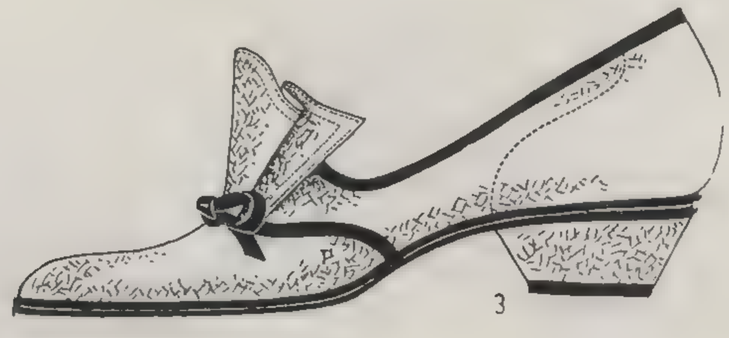
Ready and waiting in shops all over America—shoes like these; basis for fashion in motion.



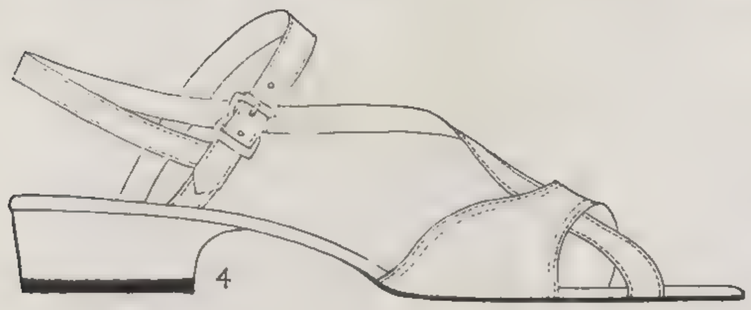
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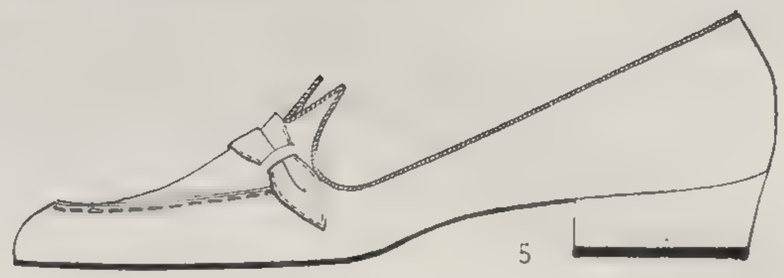


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NEW LOW HEELS

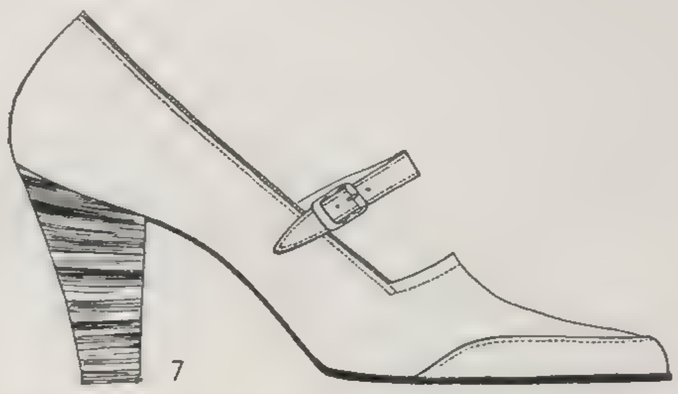


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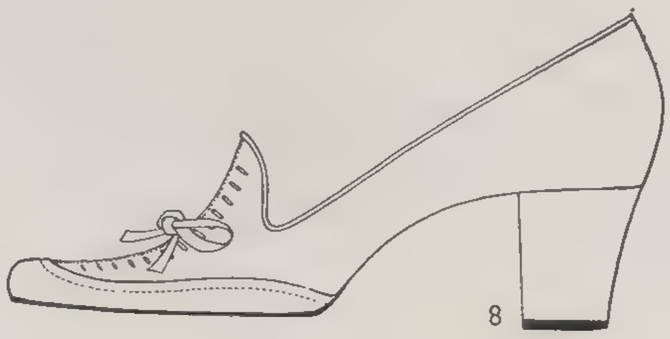
1. A new "hood" construction by Sandler; in red calf, $10. **2.** Shaped wedge, in calfskin-trimmed suède by Jacqueline, Jr. $9. **3.** New curved heel, Florsheim's excellent new "general" shoe; in tan calf with darker strips of calfskin; $17. **4.** In fresh flower colours, a kidskin sandal, open, cool, but a good pedestrian; by Troylings, $11. **5.** Country or city shoe with a light, squared heel; by Rhythmette in black, red, grey or navy calfskin; $11.



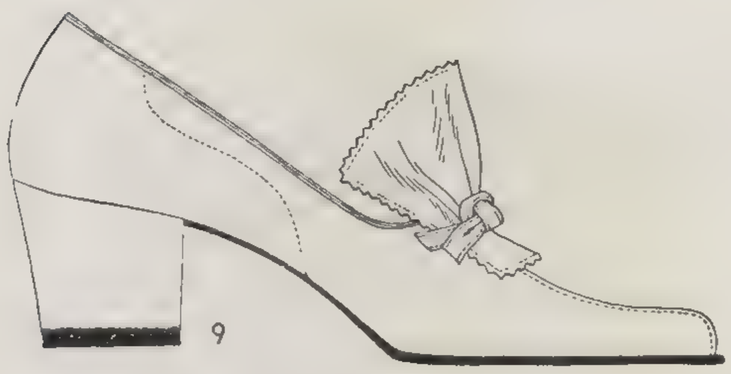
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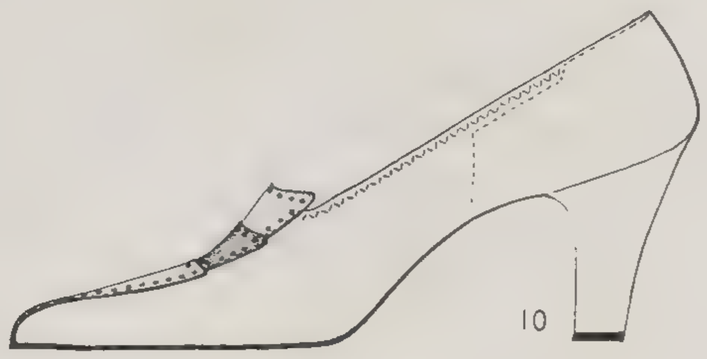


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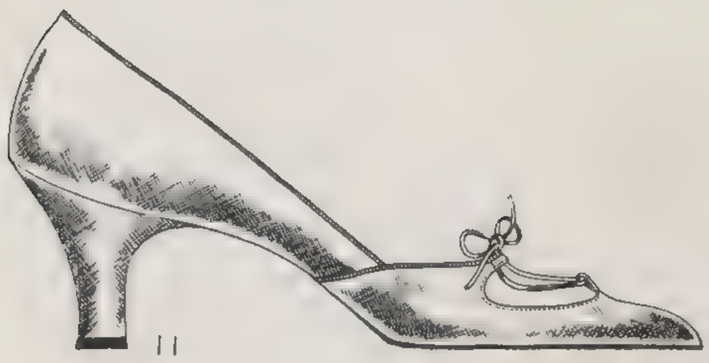
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CITY SUIT SHOES

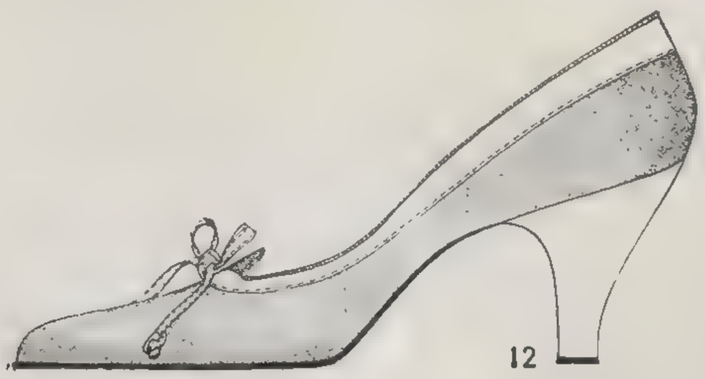


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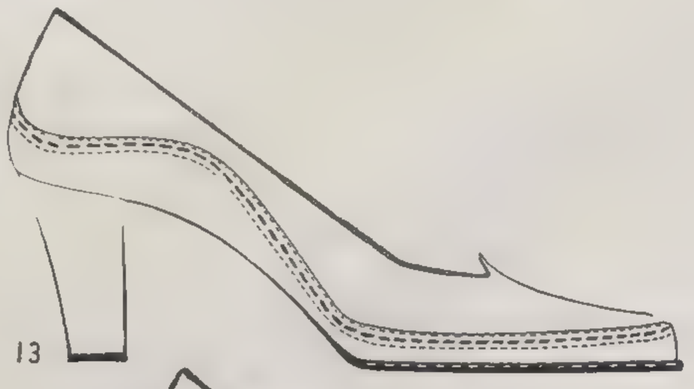
6. A suit shoe cut closer and closer to the sole; by Vitality, in red, navy-blue, or black calf, $12. **7.** Strapped shoe of calfskin with a polished leather heel; by Hill and Dale, in navy-blue, red, or mellowed amber, $17. **8.** Suit shoe with a bracket-like tongue, by Arch Preserver, in blue, red, or beige calfskin, $15. **9.** Wonderful walking, a leather with give—called Lasticalf; by Foot Saver, in cherry red, $20. **10.** Walking pump of Lasticalf, in navy or black calf, by Matrix, $21. **11.** Avonette's open-vamp opera pump with semi-Louis heel. $13. **12.** Delicate bow, delicate heel, by Paradise, in the basic colours of calfskin; $15. **13.** Cuban heel; antiqued British tan calfskin; one of British Walkers handsome new ones; about $20. **14.** Shell pump in tan calf; spindle heel, Deb, $10. **15.** Calf pump with a thin line of suède, a little buckle; by Delmanette in the basic colours, $17.



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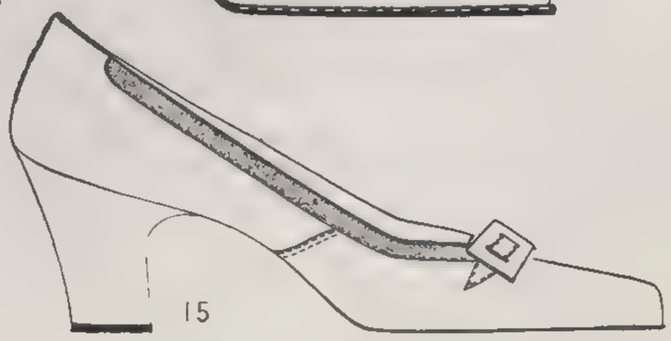


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NEW LIGHT OPERAS



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NEW YORK CITY BALLET

(Continued from page 141)

intense face, his hair cropped so close that sheep might have grazed it down. (As a young man so many painters and sculptors did his head that his portraits became almost a cliché in the galleries.) This mass of nervousness, constantly moving about, often with a finger at his well-cut lips, is an able organizer who has no desk, prefers to work on his feet, puts to the test of his own taste every detail of the company. He goes into everything, and sometimes tyrannically—music, the turn of a *tutu*, the sky wash of a set. There are masses of balletic material, of ideas, stretching like a great tundra, over which he sweeps, forcefully, calling, "outrageous, the most vulgar thing I ever saw."

He is also a man who can wait for his enormous conceptions to come alive. His present eminence began to take form in 1934 when, with Edward M. M. Warburg, he started the School of American Ballet to train American dancers, then made Balanchine its head. Since then he has weathered half-a-dozen balletic disasters, disappointments, and even flops, worked through Ballet Caravan and Ballet Society, which gave scattered performances for two winters at the Central Needle Trades High School auditorium. The outline of what he wants for the next ten years is always clear in his mind.

The cornerstone of his taste is classic ballet. Today's greatest classic choreographer is admittedly Balanchine. The artistic director of the City Ballet is Balanchine. Like Kirstein, Balanchine hovers at performances—a thin, precise, electrically worn man, who usually rubs his hands, never seems to stop blinking, calls out to one of his superbly trained *corps de ballet* "Baby," or to one of his ballerinas, "Sweet Jillana."

George Balanchine, in abstract forms, has given a new pure magic to dance, has widened the scope of classic ballet technique including its vocabulary. When in essence he took over the crown from Massine, he changed the course of classic ballet by incorporating into his own works acrobatic adagio and anything else that his uninhibited liberal imagination could create within the boundaries of his strict classic taste. Before Balanchine, the male partners caught ballerinas in jumping lifts at the normal waist. After Balanchine, partners caught wherever they could find leverage, by the knees, the arms, elbows.

Actually, Balanchine's style can be divided in three: the classic, of which "Concerto Barocco" is a prime example; the ballet of action, of which "Prodigal Son" is a magnificent example; and his mixed bag of movements, a combination of the first two, of which "Orpheus" is his greatest. Through his masterpieces, which include "Ballet Imperial," "Prodigal Son," "Serenade," "La Valse," "Orpheus," "Concerto Barocco," he has influenced other choreographers. Obviously a man of enormous facility, he has revised the ravishing "Firebird," and an exquisite "Swan Lake," for Maria Tallchief; for the former, she was Chagall's brilliant bird; for the latter, Beaton's delicious pale bird. In addition, Balanchine, a fine pianist, has a masterly command of music. (For his own ballets, he makes his own piano score from the orchestral sheets.) It is only in the visual arts that his taste dims at times.

Although Kirstein has a passion for classic ballet, and frequently talks about his dislike of realism, he has been willing, and, to some minds, almost too eager to give time and money to the young modern choreographers, to Jerome Robbins, Associate Artistic Director of the company, to Todd Bolender, to William Dollar, to Ruthanna Boris. Always reliable in the classic field, his taste sometimes wobbles disastrously in the modern. At the City Ballet the modern works divide into two groups, the fun ones, like "A la Françaix," "Cakewalk," "The Pied Piper," and the bizarre, furiously morbid ones, like "The Cage" and "The Miraculous Mandarin," both of which have made even the strong a little squeamish. Robbins' "The Cage," danced with frightening power by Nora Kaye, is an extraordinarily explicit allegory about Men and Women, faintly disguised as the sex habits of what must be the praying mantis (Female devours Male). Bolender's "The Miraculous Mandarin," danced magnificently by Melissa Hayden, is equally violent. At its most terrifying, she drags around the stage a Chinese corpse she has just strangled, crooning over it, throwing its dead arms around her neck in what to some people is a shocking but thrilling dance with Death.

Of the young men, the most important is Robbins, a fine dancer who is also the major second choreographer of the company. He has true choreographic invention, a sense of building gesture, and a talented ability to turn his caustic humour into satiric movement. In his recent "The Pied Piper," Robbins, who is more or less in love with early childhood, revealed, in this enchanting but sometimes too cute and too long ballet, a marvellous use of rhythm. There are unfortunately moments when Robbins and Janet Reed, pretending to broken arms, seemed like brilliant dancing kids at a private jam session. When he is not being gay, as in "Fancy Free" and "Interplay," two of his best works, Robbins rather gets involved in psychological librettos in which the main motive appears "we are all lost, we are all bewildered, where is the hack to hell?" or in vagaries about Men and Women. Since he has little to say in such ballets as "Age of Anxiety" and "The Cage," he says it too long. In spite of that, there are within those ballet deserts taut brilliant oases of great impact.

Robbins and the master, Balanchine, are twin supports of the New York City Ballet, but its glory really lies in Balanchine's repertoire, in his training of the young dancers in the classic style. In the book, *The Classic Ballet*, just published by Alfred A. Knopf, Inc., Lincoln Kirstein has

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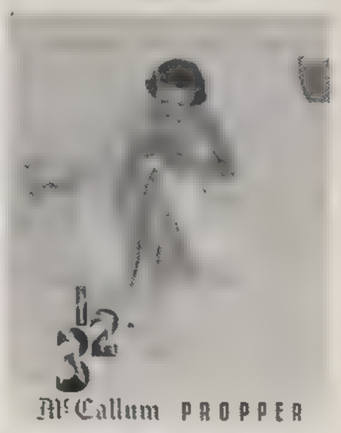

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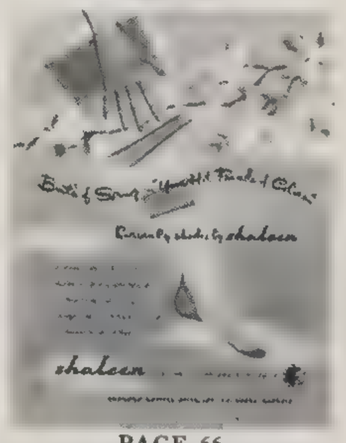


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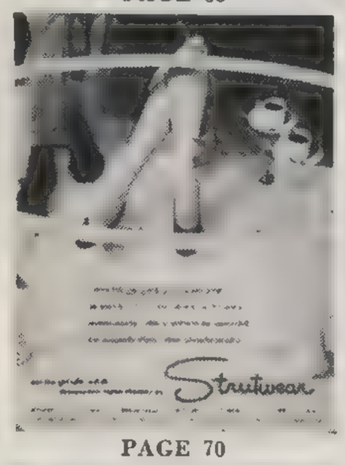


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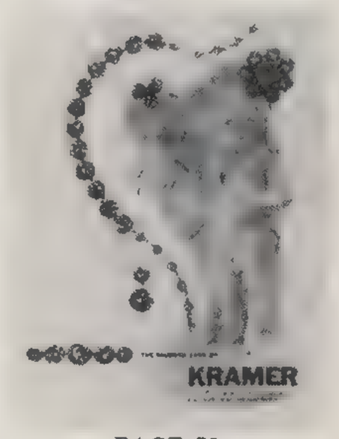


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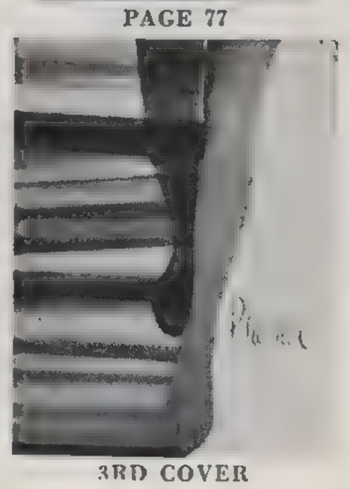
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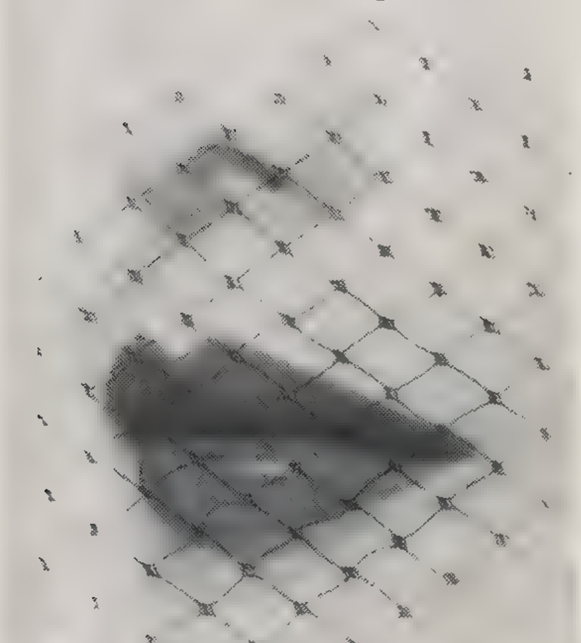

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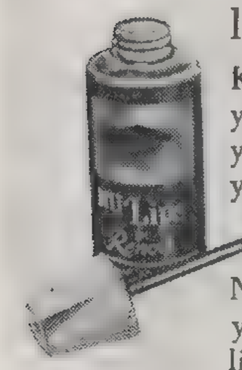
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THE ART OF CONCENTRATION

(Continued from page 159)

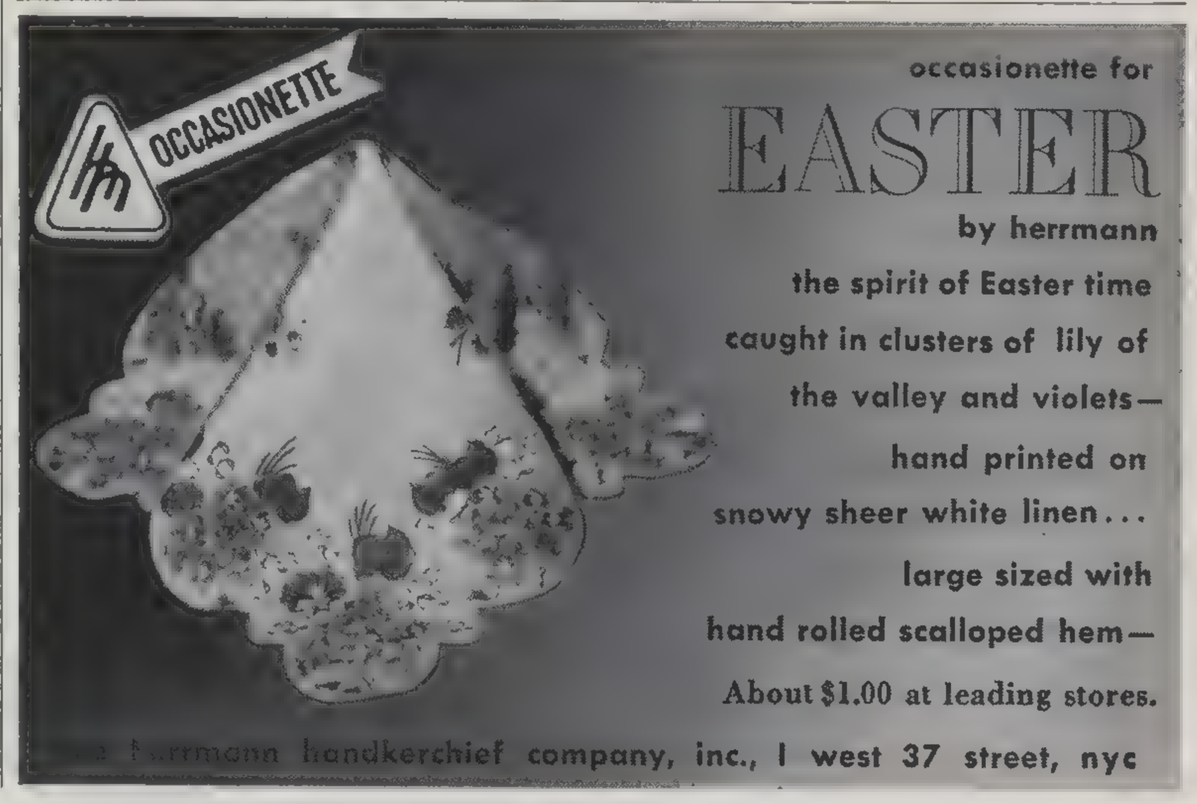
longer the clinging ivy but the normally growing tree. The consciousness is worth all the solitude, all the serious reading, all the meditation which have been its necessary preface. Without it a man remains undeveloped, a minor, whereas we feel almost awed by the passage from youthfulness to maturity. Even more so when a continuity of effort has succeeded in creating qualities or conquering faults, I remember finding a glib talker in a young man whom I had known a stutterer. I listened to him in astonishment, almost in shyness.

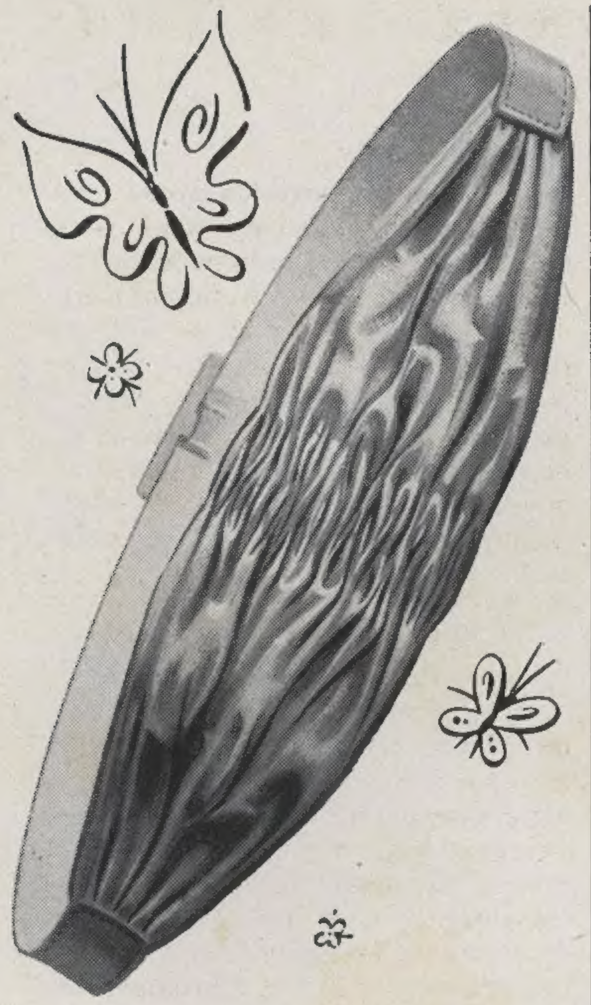
I have no doubt that André Gide, who advised the publishers to turn down Marcel Proust's first book *Du Côté de chez Swann,* because he knew the author and regarded him as a young snob of no consequence, went through a painful moment when he met Proust later. The young snob—he had actually been one—had been metamorphosed by his work into a philosopher. Proust's works show us in the highest degree the man whose psychological acumen is not satisfied with the average human verity which brings fiction up to the level of literature. This searcher after *le temps perdu* begins where most novelists end. Under actions he seeks the deeper psychology which is their ultimate root. This can not be done without intellectual courage, but the author while writing is transformed by his book. This is especially striking in writers of great biographies. No matter how undistinguished they may have been when they chose their hero, his superiority gradually is reflected in their outlook upon life. And the same can be said of any devoted admirer of Washington's patriotism or of the ideals of a Florence Nightingale. That means that concentration is always rewarded by admiration and, according to the well known dictum, by imitation.

The thought is not altogether exciting, except to incorrigible vanity, for it means that personality is not fundamentally different from responsibility. No man can have meditated on life and its purpose without coming to the conclusion that moral distinction is superior to mere intellectual distinction. He may remain unedifying in his private life, he will not be so in his principles or in his judgment of human conduct. A man whose concentration would lead him to unmoral doctrines would be a monster. A conclusion from this is the superiority of soul-culture on mere intellectual development, as well as the certainty that soul-cultivation is possible to all. It is based on Kant's principle that all our actions ought to be such that they may be proposed to mankind as a rule of life. This notion seems intimidating until it is found to be, on the contrary, bracing. For the notion of responsibility to others takes away from concentration the egotism which might be attached to it. Believers in a doctrine may remain egotistical in their enjoyment of it for a time, but as soon as they get dominated by it, they can not help propagating it, and their whole life, instead of merely their intellect, is transformed by it. This applies eminently to the first adherents to Christianity, especially the Christians of Antioch, the first to be called by that name. They were very simple men and women but so devoted to their belief, so happy in it, so concentrated upon it that their very faces were an invitation to outsiders to adhere to their faith.

There have been many lovers of mankind who were not rich people yet did as much as the best known philanthropists. The name of Dr. Schweitzer occurs at once, but how many less well-known men and women whose lives are a mute encouragement to live on the higher plane could we not recall?

The subject of this present meditation has been concentration, and that means primarily the production of thought by the mobilization of our intellectual faculties. But thought can be born in an apparently humbler cradle. On one occasion in which I was diverted from rather selfish literary avocations to help a poor community after the first World War, I found that my mind experienced an unexpected exhilaration in this uncongenial work. Thousands must have had the same surprise. America is nothing if it is not the best known example of the cooperative spirit of Christianity. I have kept, clipped from one of the magazines, the picture of an American, a Jewish philanthropist, whose name I regret, as I write, not to be able to recall. That kindly face was full of thoughts.





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NEW YORK CITY BALLET

(Continued from page 177)

written the historical background of ballet, has this paragraph:

"A dancer's manner of projecting the classic style is a helpless reflection of private character, more revealing than handwriting or the quality of a smile. When dancers emerge from the *corps de ballet* to the status of soloist, exposed in naked isolation far from the supports of a classroom, it is only the sum of human nature and digested experience which shapes the muscle-tone to direct a future. They are trained from the start to stare at mirrors. Their preoccupation in correcting themselves need never develop into the flagrant narcissism that often deforms other performers, and sometimes dancers as well. Narcissus, says W. H. Auden, was not a beautiful youth who fell in love with his own image. He was a hydrocephalic idiot who thought: 'On me, it looks good.'"

In addition to his choreographers, Kirstein has built on ballerinas. Recently a noted choreographer charted their talents, a little biased but on the whole fairly accurate.

MARIA TALLCHIEF: great technique, with a tone like a cello to her movement. Dark, serious, never looks trivial. Superb in classic material, especially "Firebird."

NORA KAYE: a great artist, passionate, dramatic, and yet with the aloof quality on a stage of a 19th century star. Superb in "The Cage," in "Age of Anxiety."

TANAQUIL LECLERCQ: a long hairpin of a girl, cool, with a terrific, strong technique. A perfect dancer's body, the torso small in proportion, legs and arms and neck of amazing length for beautiful extension. Superb in "La Valse."

MELISSA HAYDEN: dynamite. A tiger. A technique like the strong stroke of Suzanne Lenglen. Magnificent in William Dollar's "The Duel."

JANET REED: the best comedienne dancing in the theatre. A unique technique. With her gift of delicate comedy, like Lynn Fontanne's, can arouse by almost imperceptible movement, deep springs of laughter. Superb in "Cakewalk," "The Pied Piper."

DIANA ADAMS: the lovely style of a princess. A good actress. A technique so fine that it looks like the diagrams in a ballet book.

So infectious is the success of the New York City Ballet that since last September it has appeared three times for thirteen weeks in all at its home base, the New York City Center. The fame of the company has been proved in London. (In April the company leaves for a five months' tour of Europe.) What is even more important it has made money. While Sadler's Wells has a British government subsidy, while Ballet Theatre always has had a deficit, this ballet is now in the black.

Precious reflection...

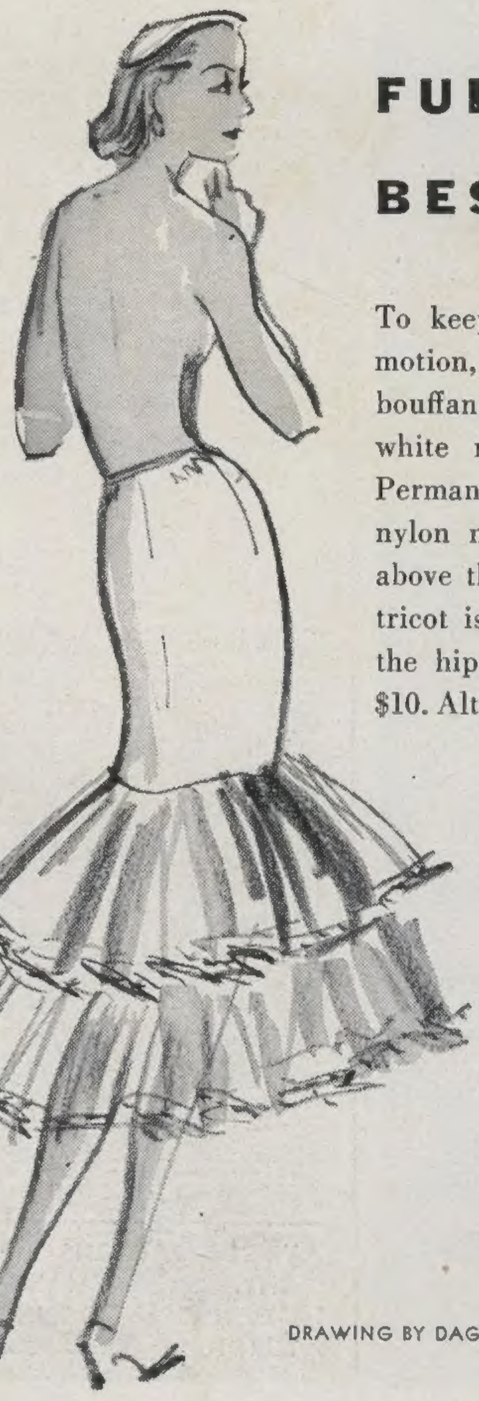


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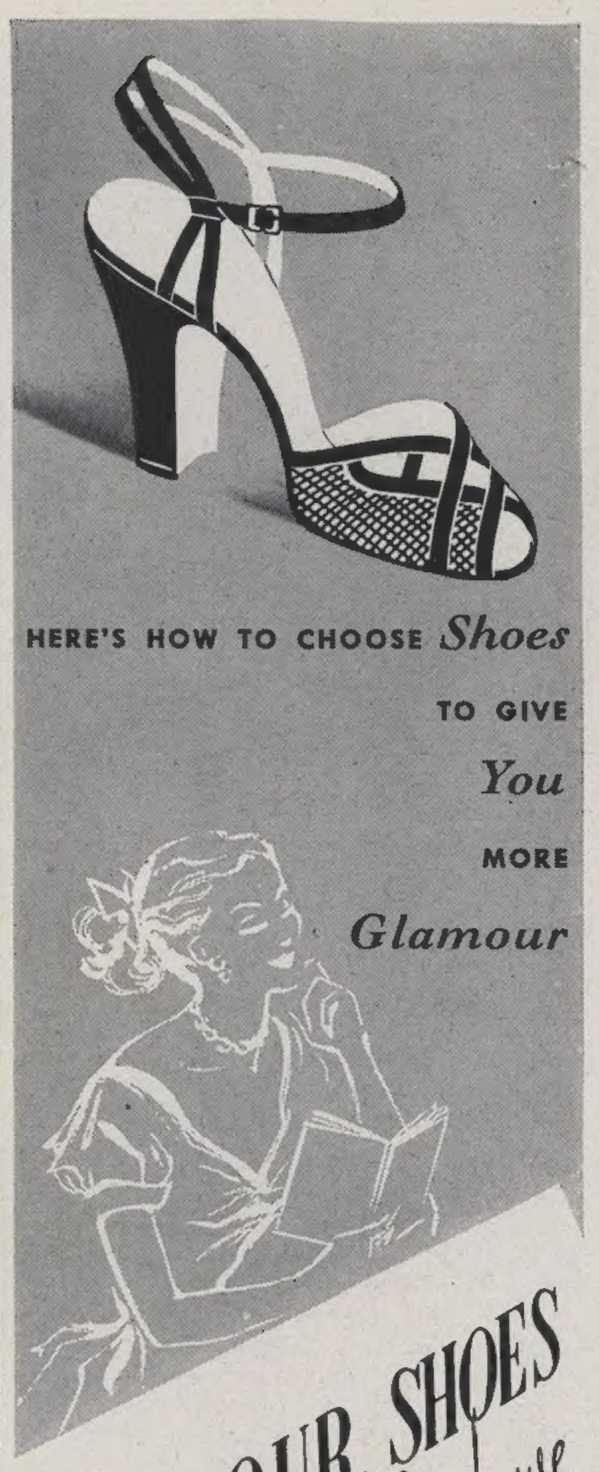
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BRITAIN'S NEW QUEEN

(Continued from page 134)

deeper levels of experience. There is something of the nature of a sacrament in it; it is religious in character—even in the literal sense of the word, for "religion" means a binding together. And the British society is bound together by this symbol and by the person of the monarch set apart, bound together in common memories and common experiences.

Actually a look at history suggests a very encouraging prospect for the rule of a queen. There have been far fewer failures among queens than among kings, and a much higher proportion of outstanding successes. It can hardly be without significance that the three greatest epochs in English history are all associated with the rule of a woman: the Elizabethan Age, the reign of Queen Anne, the Victorian Age.

To what can this be due? There is the whole appeal of the figure of the mother to the unconscious layers of experience, the sense of consolation and comfort, a far stronger element than the father-figure, strengthening the sense of the family—of which society is but an extension—holding it together. It is difficult for people to be unchivalrous towards the idea of the mother. That is what a queen is for a society: the idea incarnate in a person.

What we know of the person of the new Queen fortifies our confidence in her playing her part. Her personality is not at all difficult to descry. Her character is strong, simple, and clear, all of a piece, for all that she held herself subdued, keyed herself to a subordinate rôle, as Princess in the lifetime of her father, the King.

The keynote of her character is a perfectly transparent sincerity: sincerity of purpose, sincerity of devotion to her duty, towards people in personal relations near and far, above all towards her own people and country. It has always been obvious all through her girlhood and into womanhood that she was essentially serious-minded, in that like her parents, and the revered figures of Queen Mary and Queen Victoria. (Everybody knows that the marriage of Elizabeth and Philip was a love match like that of Queen Victoria and the Prince Consort.)

In the modern world Elizabeth has had opportunities of much wider contacts with ordinary folk than they. Those people who know her know her unwonted considerateness and kindness; that thoughtfulness for others is, and always has been from childhood, absolutely characteristic of her nature, sometimes quite touching in its expression. But the tremendous experience of her extensive tour of Canada and her visit to the United States, her first grand appearance on the world stage on her own, brought out a new dimension to her personality. Released from any remains of youthful shyness, she revealed herself to a continent—a personality of singular grace and charm, a nature responsive, radiant, and happy. It was on that tour of the New World—opened up to English-speaking settlement as the result of the triumphant reign of her great namesake, Elizabeth I—that the young Princess flowered into the Queen-to-be.

VOGUE PATTERNS

(Other views of Vogue Patterns shown on pages 152-153.)

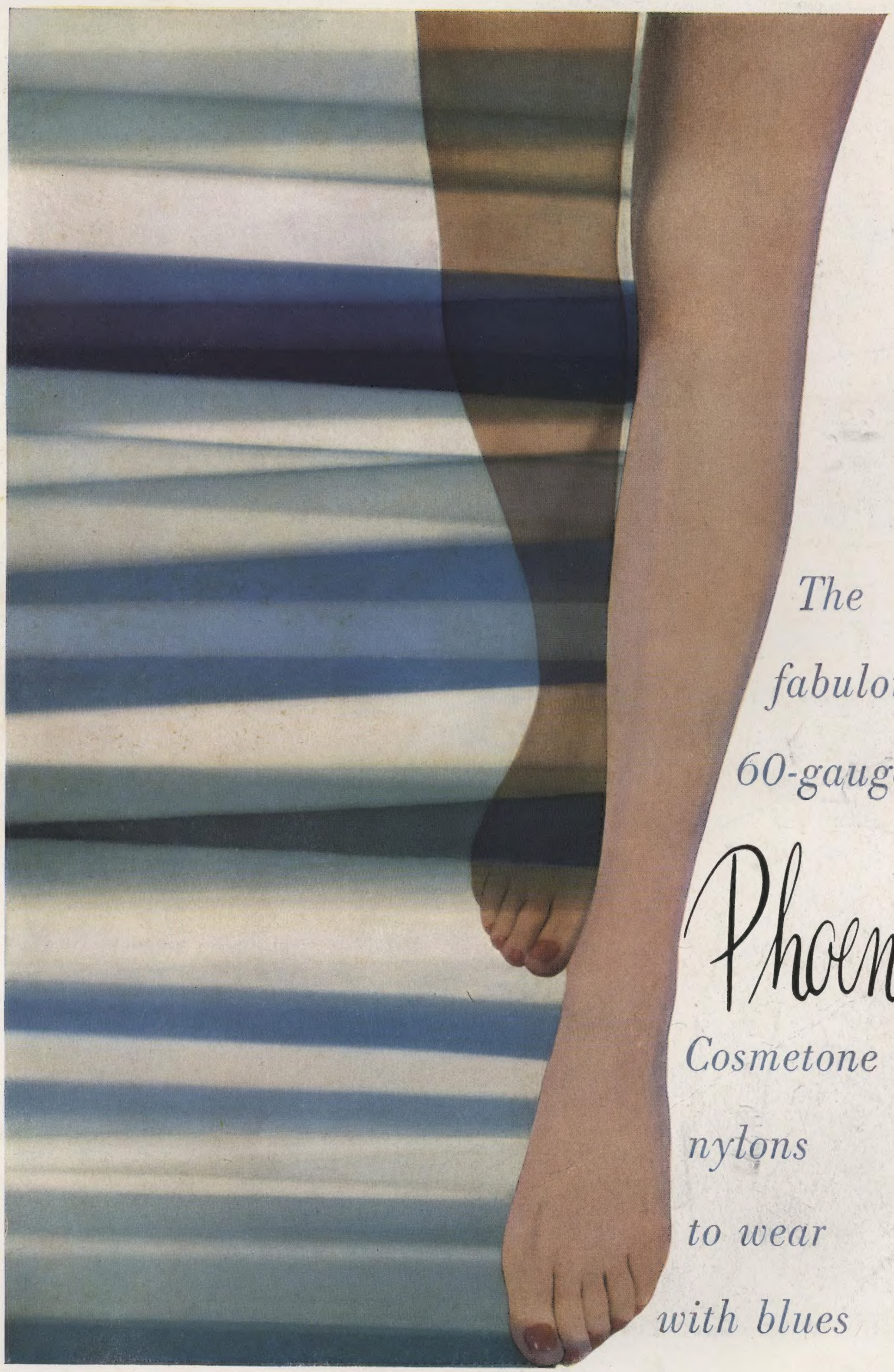


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